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JAIN ICONOGRAPHY

By

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PREFACE

Following my Brahmanic Iconography, " Indian Images" part I., published in 1921 . I present to the public the Jaina Iconography now after a lapse of nearly two decades. The delay has been long but unavoidable on account of several family mishaps even though the MS. had almost been completed by the end of 1926 . An additional difficulty in my way was that of a suitable publisher for undertaking the printing and publishing of a book which by its very nature calls for illustrative plates. I made my apology to those scholars, both in this country and the west, who by their frequent enquiries about this volume have kept alive in me the desire for presenting it to the public, a desire which might otherwise have been killed in the midst of my many trials and misfortunes. I offer my thanks also to the enterprising proprietors of the Pubjab Sanskrit Series who, of all Oriental publishers, have placed me in their debt by readily undertaking to bring out this first book on Jaina Iconography.

The study of iconography and that of sculpture are inseperable , To all students of art and culture, therefore, I hope, this book will present a new interest.

To rescue the hitherto hidden materials of Jaina Iconography from their hiding places, I turned my attention in the first place to the published and unpublished literature of Jaina School. To be justly enlightned on the subject, I freely sought the guidance of orthodox Jaina scholars who, though deeply learned in Jaina philosphy, were unable to adequately indicate the various texts relating to the Jaina image

scattered over in their retualistic literature. In order to find these, I took to exploring the different MS. collections preserved in far distant places of our country. This involved me in visits to Arrah, Agra, Bikaneer, Baroda, Ahmadabad, Rajkot and several other places where such literature was to be found. Everywhere I was received with great kindness by the reverend monks of the sect, who placed at my disposal their MSS. and allowed me to copy out such of them as, I thought, would be useful. I acknowledge my profound dept of gratitude to those monks whose memory even at this day is my cherished possession. At the same time as I visited the monasteries, I renewed my visits to all the Museums of Northern India and also personally explored many old sites of Jaina ruins in search of images properly illustrative of the iconographic tex Within about three years, I was able to collect a vast store of materials for my purpose. The present book is the product of all my humble researches on the subject.

In the ever-expanding field of Indology some intolerance and unfriendliness still hold sway. This is to be regretted. In the field of indological research more, I believe, could be achieved by mutual sympathy and understanding and less, very much less by the lack of them. Criticism of a constructive character is always extremely helpful; and no one need grudge it, I mean, no one who has the interest of truth nearest to his heart. I am no judge of my own work. Having put the first furrow in the hitherto fallow field of Jaina Iconography. I place with considerable diffidence this humble work of mine in the hands

of Orientalists for their criticism and suggestion which, I doubt not, will be of great help to me in seeing much that I may not have seen at first.

To my general readers my request is that they may be pleased to read the introduction and the introductory paragraphs of each chapters and then relate ~~the~~ and compare them to the illustrations at the end of the book.

In conclusion, I desire to record my cordial thanks to Kumar Probodendu Nath Tagore B.L. for some financial help and to Khan Bhadur Maqsud Ali Khan (C.S. ret.) Chief Secretary to H.H. The Maharaja of Benaras, for his benevolent encouragment and ready sympathy. I have also to express my indebtedness to my esteemed friend professor U.C. Nag M.A., Ph.D. for many useful suggestions and to my old student Mr. T.N. Sarkar B.A. (U.P. Police) for preparing under my instruction the index of this volume.

Durgakund Road,
Banares, U.P.,
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INTRODUCTION

In the vast domain of Indian art, the Jaina Iconography unfortunately, signalizes a great blank. Except a few useful contributions by the late Dr. Burgess and Prof. D.R. Bhandarkar, the subject, as a whole, is left practically unexplored. There is as much truth in the fact that the great majority of the Brahmanic sculptures of ancient dates are unrecognised by the ordinary Hindu Public as there is in the case of old Jaina images, which defy accurate identification even by an orthodox Jaina. The cause is, however, not far to seek. Time and evolution of custom have cutshort the elaborate Jaina Pantheon, economising immensely the details of its ancient statuary. In consequence, in no Jaina temple of modern times, one can easily notice, the important entourage of the Tirthamkaras, less probably, one would expect there to meet with all the canonically fashioned deities of Jainism. On the contrary side, however, uptodate exploration at the ancient Jaina sites has rendered abundant possibilities to students of history and the Jaina world to see with a new vision nearly a full number of representative Jaina images. Hence, the need arises to collect informations, literary and archaeological , which would systematise our present knowledge of the Jaina Iconography. As we, thus proceed with the same subject in hand, we would , at the outset, offer a preliminary treatment of the Jaina religion and philosophy in its most characteristic form.

Fundamentals of Jaina Religion.

This Religion may be described, in its very elemental features, as an Arya or Indian Sectarian Religion.[1] Contentions arise and develop, when only it asserts its hereesy against the orthodox Brahmanic Religion by rejecting the authority of the Vedas as apocryphal and corrupt, The Jainas substitute, however, the Vedic Scripture by their own Angas and Sutras. They, in their difference, never accept the Hindu Sraddha or funeral rites nore do they venerate Hindu sacred places which they replace by their own having rites specially attached to them. A further point of their protest against Aryan orthodoxy is the exclusion of all but the twice born (Duija) from the monastic fraternities, an attitude which ultimately brought into world this independent sect with an established rank of its own. Mainly, the two characteristic features, which should clearlymark out Jainism from all other religious systems are firstly, the extremity of tenderness shown towards all animal life, the tenet being called Ahimsa and secondly, the Saint-worship in which they assign to the Tirthamkaras, a station even superior to that of the gods,

In certain respects, on the other hand, the Jainas

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1. "The Jaina Religion like Buddhism is held to have been originally an off-shoot from Hinduism, and many Jainas still continue to consider themselves as members of the Hindu Community, will intermarry with Hindus and take part in their festivals. " Census of India Vol. I, Part I Report (Government Printing 1924). Their total population is 1178.596.

meet the orthodox Hindus on a common ground. For instance, they admit the institution of caste, observe the essential ceremonies, called the Samṣkaras and instal amidst their pantheon, a number of male and female deities of Brahmanism. Further the Jainas, in many cases, employ the Brahman Pujakas (Religious officiants) in their sanctuaries and some of their class freely intermarry with the Hindu Vaisyas.

In points of heterodoxy against Brahmanism, Jainism and Buddhism probably stand on a common platform. But despite their outward similarity, which led the late Mr. Hunter to remark on Jainsism as " a religion allied in doctrine to ancient Buddhism but humanised by Saint-worship", both religions have certain doctrinal distinctions of leading importance. The conception of Nirvana in Buddhism differs essentially from the Moksa view of the Jainas. With the Buddhists, to be clearer, Its proposed meaning is extinction whereas with the Jainas it has a positive significanace implying absolute purity and freedom from the snares of Karma.[1] In Metaphysics, Jainism recognises a pluralistic realism and is more akin to the Nyaya-Vaisesika theory than to the Samkhya System,[2] while Buddhism with its doctrine of Universal void inclines naturally to the monism of Sankaracarya. In the idea of Ahimsa (non-killing, non -injury), too, ...

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[1] कर्म्मपाशविनिर्मुक्ति: Also, कृत्स्न कर्म्मक्षयो मोक्ष: Tattvārthādhigama Sūtra (Asiatic Society, Bengal) p. 10. 3.

[2] Colebrooke's phypotheis of the identity of Jainism and Samkhya has been ably reputed by Dr. S. Radhakrishnan in his Indian Philosophy Vol. 1, pp. 292-293(London: George Allen & Unwin Ltd.)

both the religious systems do not appear to be in perfect accord. The Buddhist idea of Ahimsa is rather positive and humble as consisting in showing mercy (Metta) to all living creatures of the world. The Jainas on the other hand, have carried the idea of Ahimsa to probably an excessive limit, for instance, in the utter abstention from hurting a living molecule and in the refusal to take as food even a dead creature's body. A further point of difference between the two religions is the fact that Jainism lays special stress on the rigour of asceticism which, Buddhisim, however, has sternly avoided as an extreme (Anta).

Like all religions, Jainism has three main sides, philosophical, ethical and ritualistic. In philosophy, it is partially atheistic (deistic?) denying the existence of a supreme Being as creator but essentially pluralistic as mentioned before. The Jainas hold the theory that the world exists from eternity. It consists of Loka and Aloka.[1] There are two ultimate substances (Dravyas)[2] in this world, — Jiva (Alive) and Ajiva (Not Alive). An inhabitant even of the highest heaven cannot obtain Moksa (liberation) in the ordinary course. For becoming a Jina or Arhat, he needs to be born as a man. The Ajiva Dravyas are of five kinds: Pudgala (matter or the physical basis of the world), ...

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[1] "Lokakasa is that in which Dharma, Adharma, Kala, Pudgala and Jiva exist. That which is beyond is called Alokakasa" Dravya Samgraha p. 58 (Sacred Book of the Jainas).

[2] Substance may be defined as that which persists in and through itsown qualities and changes having the characteristics of creation, destruction and permanence (Cf, द्रव्यार्थिक नय and पर्यायार्थिक नय.)

Dharma (the principle of motion), Adharma (the fulcrum of rest), Akasa (space) Kala (Time)[1]. With Jiva, these make up the six first categories of Jaina Philosophy.

The remark by Prof. Jacobi as follows in general review of the Jaina Metaphysics is worth consideration. (1) The animistic belief of the Jainas (ii) the absence of the category of quality in their enumeration of the principal constituent elements of the universe (iii) the inclusion of Dharma and Adharma in the class of substances. The Jainas hold, moreover, that the body, Manas and speech are constituted of Pudgala, which they regard as existing in atomic and aggregate form .

One of the central features of Jaina Metaphysics is their group of seven Tattvas or Principles underlying which stand their doctrines of Karma and Samsara . The principles are (1) Jiva (soul) (2) Ajiva(non-soul), (3) Asrava(influx of karmic matter into soul) (4) Banadha (Bondage), (5) Samvara (stoppage of the inflow of fresh matter (6) Nirjara (removal of any past Karma) (7) Moksa (absolute liberation).[2] If , to this series two more principles of Punya or merit and Papa or deme- ...

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*1. द्रव्याणि (V.I) अजीवकाया धर्माधर्माकाशपुद्गलाः (V.I) जीवाश्च . (V.3) कालश्च

Tattvarthadhigama Sutra.

Cf. अज्जीवो पुण णेओ पुग्गल धम्मो अधम्म आयासम् ।
कालो पुग्गलमुत्तो रूवादि गुणो अमुत्ति सेसादु ॥

Dravya Samgraha 15 (S.B.J)

2. जीवाजीवास्रवबन्धसंवरनिर्जरामोक्षास्तत्त्वम् । Tattvartha Sutra 1. 4.

[illegible]

[illegible]

[illegible]

[illegible]

rit are added, the collection is to be known as the nine Padarthas.[1]

This aspect of Metaphysics described the stages upon the way to salvation. Moksa is in fact, the liberation of Jiva from Ajiva. Jiva is entagled by Karmas and Karmic matter throughout all his births and evermore fresh Karmas are pouring in. It is Karma, which brings on the Āsrava,[2] which for the first time taints the pure soul. Thus, with the inflow of matter, there is a kind of fusion of soul and matter.

This binding of the soul to the body is Bandha, which is not to the advantage of the former. Hence accrue Papa (demerit) and Punya (merit) in consequence of which, the Jiva revolves in the circle of births and deaths (Samsara), The only step towards Moksa or final release can be attained by stopping the "influx" (Samvara)[3] and by ridding the soul of matter (Nirjarā). This is, however, affected by practising the thrityfive ordinary rules of conduct, self-control, twelve special rules of conduct and concentration. Thus, when the soul is completely purged of all impurities of Karma past and new, the Jiva in all his real refulgence, power, bliss and knowledge, obtains Moksa.[4]

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1. जीवाजीवाभावा पुणणं पावंच आसवं तेसि ।
संवर णिज्जर बन्धो मोक्खो य हवन्ति ते अहा ॥
Pancastikaya 103

Cf. Dravya-samgraha (Ed. by S. Gnosal) 28 Sloka.

2. कायवाङ्मनः कर्म्मयोगः ॥
Tattvarthadhigama Sutra. 6. 1, (Asiatic Society's Edition p.13

आस्रवनिरोधः संवरः ॥ Ibid., Asiatic society's Edition)

बन्धहेत्वभावनिर्जराभ्यां कृत्स्नकर्म्म
विप्रमोक्षो मोक्षः ॥ Tattvartha Sutra X.2.

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The Jainas have certain original theories of Knowledge, which form an important element of their philopsophy and religion. According to them Philosophy consists in the voluntary and consistant striving, intellectual and moral, manifest in the removal of Karmic impediments (2) on the way to Samyak Jnana (i.e., Right knowledge of the doctrine), (1) Samyak Darsana (i.e, Right faith in the true doctrine)[1] Samyak Charitra (i.e, strict observance of Jaina precepts).[2] These are called Triratna or three Jewels as means to attaining Moksa. Of these knowledge is divided into five kinds (1) Mati - perceptual and inferential knowledge (2) Sruta - knowledge derived from the reading and hearing of the scriptural books (3) Avadhi - direct knowledge of things even at a distance of time and space, (4) Manahparyaya — direct knowledge of the thoughts of other people (5) Keval-.Perfect, limitless knowledge or omniscience.[3]

The Jaina Philosophy is again originalin the doctrine of Syadvada or the seven modes of predication.................

Cf. जो संवरेण जुत्तो णिज्जर मणोधूं सव्वकम्माणि ।
ववग दखेदा उस्सो मुयदिभवं तेण सो मोक्खो ॥

Panchastikaya-samaya-sara Verse 158.

1. Adhyatma- Tattvaloka (tr. By M.J.Mehta) p. XXI.
2. Charitra has two kinds- one which is unaccomplanied by desire (वीतराग) and the other (सराग) The first leads to Moksa, the second to sovereign dignity.
3. Uttardhyāna Sutra (Jaina Sutra tr. by H.Jacobi- SBE)
   Cf. मतिश्रुतावधिमनःपर्यय केवलानिज्ञानम् ।

   Tattvarthadhigama Sutra (Sutra 9. Chap.1)

(Saptabhangi naya). "It is the doctrine of the non-isolation of the parts, elements, properties or aspects of things; it is the method of knowing or speaking of the thing synthetically".[1] We can affirm the existence of a thing from one point of view that of its material, place, time and nature[2] (Syād Asti) and deny it from these attributes of another thing (Syād nāsti)- All affirmations are true as well as false in some sense 'Syad asti nasti). A thing is unpredicable when we should affirm both existence and non-existence at the same time from the same point of view (Syād avaktavya). From the point of view of its own quarternary and at the same time from the joint quarternary of itself and nothing, a thing is and is unpredicable (syad asti avaktavya). Similarly a thing is not and unpredicable (syad asti nasti avaktaya).[3] Every proposition starts with a perhaps, a may be or a Syad and suggests the absolute affirmation or denial as impossible. what is meant in short by these Seven modes are but different stand-points (Naya) of the position, form etc., from which the existence of every object can be regarded in order to have a full view of it.

On the ethical side, certain scriptural injunctions bind the Monks and the Laity to a moral system of a specialised character. The most important of them is ....

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1. Jainism by H. Warren p. 20
2. स्वरुप, स्वद्रव्य,स्वक्षेत्र and स्वकाल ।
3. See Mallisena's Syadvadamanjari p. 169. pp.; for a clear exposition of the doctrine Vide Prof. S. Radha Krishnan's Indian Philosophy Vol. 1, p. 302-304

the five-fold vow of the Jainas = viz, (i) non-injury (ii) renunciation of lying (iii) abstinence from theft (iv) chastity (v) detachment from all external and internal temptations.[1] No religion, as mentioned before, has carried Ahimsa further i.e. respect for and abstinence from everything that has life. The most orthodox among the Jainas drink only carefully strained water, and their adcetics before they sit brush the ground before them with a broom of peacocks' feather or a cloth-brush lest any visible animalcule be crushed. It is enjoined in their canonical books that a man should practise certain resignations of mind by thinking that nothing in the world really belongs to him, should abstain from all intoxicants, from gambling, from adultery, from hunting, from taking food at nimght , etc. All these summarise the very norms of Jaina Ethics of which the details may by found in certain wows and the eleven Pratimas.[2] Most

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1. हिंसनृतस्तेयस्तेया ब्रह्मपरिग्रहेभ्यो विरति व्रतम् ॥

Tattvartha -raja-varttika, Cahp. VII.1-
(Sanatana Jaina Series)

Cf. अहिंसा सत्यास्तेय ब्रह्मचर्यापरिग्रहा-यगाः॥
Yoga Sutras.

2. दर्शन-व्रतसामायिक-प्रोषधापवास-सचितत्याग-नीशि-भोजन-ब्रह्मचर्य-आरम्भ-त्याग-परिग्रहत्याग अनुमोदनव्रत-उद्दिष्टव्रत प्रतिमा ॥

(1) दर्शन Faith. (2) Vow . (3) Samayika. (one मुहूर्त (4) Fortnightly fast. (5) Abstinence from the flesh of conscious creatures. (6) Abstinence from eating at night (7) Abstinence . (8) Abandonment of nearly all worldly engagements and occupations. (9-11) परिग्रह त्याग अनुमतित्याग, उद्दिष्ट त्याग — (agradual giving up of the world and retirement.)

of them share in character with the orthodox Hindu and Buddhist rule of life except probably the duties which prescribe a Sravaka to have faith in his own religion, to do Samayika (meditation during one Mukurta) and to keep certain fasts, to limit his indispensible necessities of life and to abandon part by part worldly occupations as a preparatory to the monk's life.

Another characteristic of the Jaina Religion is its constituent division of the Sravakas "hearers" or lay disciples and Yatis or Monks, who should hold no property and never quit their dwelling except to beg for food. The Yati's life is one of utter abstinence, taciturnity and continenece. He has to sweep the ground before sitting, remain silent and steady at one place at night and not to ride any vehicle for travelling. He is allowed, in turn, to dispense with allacts or worship, whilst the Sravaka has to add to the observance of the religious and moral duties the worship of the Tirthamkaras and a profound reverence to be shown to his more pious brethern. The secular Jain like the ascetic must practisethe four virtues, liberality, gentleness, piety and penance[1] : he should govern his mind, tongue and acts; abstain at certain seasons, from salt, flower, green fruits, honey, grapes, tabacco; drink water thrice strained, and never leave a liguid uncovered lest an insect should be

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[1] Cf. सत्त्वेषु मैत्रीं गुणिषु प्रमोदंक्लिष्टेषु जीवेषु कृपापरत्वम् ।
माध्यस्थ भावं विपरीत वृत्तौ सदाममात्माविदधातु देवः ॥

Samayika-patha No. 1 by Amitagati.

drowned in it ; it is his duty also to visit daily a temple, where some of the images of the Jaina saints are placed, walk round it three times, make an obeisance to the image, and make some offerings of fruits and flowers.[1] Rituals and pure ethical duties have been mixed up here in describing the religious life of a Jaina, who, indeed, does not keep them in water-tigth compartment.

The Jaina rituals are not half so elaborate as those of the Hindus but certainly surpass those of Buddhism both in extent and variety. The customs peculiar to them and those which seem to be more emphasised among them than in Hinduism may only be touched here. The Jainas give all free access to their temples of gods and saints of whose images they worship with certain special rites and ceremonies.

They have what are known as Jala-puja(washing of the images), candana Puja (workship with sandals) and Akṣata Pūjā (offering of unboiled rice) and Naivedya Pūjā (worship with food). All this is followed by Ārati after the sunset. Another custom belonging to the Jainas is the Sāmāyika reading. They, like the Hindus, believe in and practise prāyaścitta or expiation of sins but unlike them have the custom by confessing sins before the Guru. In regard to the observance of religious suicide the Jainas differ yet a writer on Jainism calls it " the highest, noblest and the most dignified form of Ahiṁsā." Great importance is attached to pilgrimages, especially undertaken on the

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[1] Chamber's Encyclopaedia " Jainism" Śvetāmbaras.

full-moon days that fall in October-November (Kārtiki Pūrnimā) or in April-may. Four months in the year are more specially given to fastings, the reading of sacred books and spiritual meditations. They observe the most important fast on the last day of the Jaina Year and of Pajjusana Samvatsari and ordinary fast on the full-moon days, which fall in Spring and Summer. Some of the Brahmanic festivals have been mysteriously adopted by them among which may be mentioned the Divali, Dhanateresa, Śāradā Pūjā, Lakshmī Pūjā, Jñāna pañcami Śitalā Pūjā, the Dasaharā and the Makarasamkrānti.[1] Besides, the image-worship of the Tirthamkaras and some subordinate deities, the worship of the Siddhacakra, which is kept in a Jaina temple has found a firm hold on the Jaina devotee.

The followers of Mahavira were orginally called Nirgranthas (without a bond)[2]

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1. Divali, Dhanaterash, ज्ञानपञ्चमी are probably adscititious to Hinduism. Jaina festivals have orginated mostly from the anniversaries of the births and deaths of Tirthamkaras. The greatest festivals of the Jains is पज्जुसन in the month of भाद्र (August-Sept) चातुर्म्मास्य full moon of आषाढ 15th of कार्त्तिक। पज्जुसन means परिसामस्तयेन i.e., serving with a whole hearted devotion. This is the religious session during the rains. सिद्धचक्र पूजा. Celebrated in आश्विन and चैत्र देवालि day of Mahavira's Nirvana. ज्ञान पञ्चमी (कार्तिकशुक्ल 5), चातुर्म्मास्य ends with this day.

2. हेमेव वाभनेसु आजीविकेसु पि मे कटे ....निगंठेसु पि मे....। Asoka's Pillar Edit VII Lexicographers like Hemchandra and the author of the Medini make निग्रन्थ synonymous with नग्नक (naked) दिगम्बर (sky clad).

The Digambaras and the Svetambaras.

who latterly received the designation of "Jaina". Tradition and historical records assign to the well -known division among them into the Śvetāmbaras '' putting on white clothe's and the Digambaras "Sky-robed" or wearing no garment, the date of 79 A.D. This almost synchronizes with the time of the similar sectarian division among the Buddhists into the Mahayana and the Himayāna . The real origin of this division is to be looked for in the specific acceptance, which some people accorded to some of the doctrines of Mahāvīra or his predecessors while others followed the rest of his or their doctrines. The schism began as early as the time of the First Council of Pātaliputra at the end the fourth century B.C. The visitation of a terrible famine in Magadha led some Jainas to migrate to the south under their leader Bhadrabāhu about 315 B.C. They are said to have planted Jainism for the first time in the Deccan.[1] Those who remined in the famine-striken land found a leader in Sthūlabhadra, who being anxious to preserve the Jaina scriptures summoned a council at Pataliputra, which collected the Eleventh Anga and renewed the 12th Anga. At the end of the famine, Bhadrabahu returned with his followers. They refused to accpet the work of the Council and sternly disapproved the custom of wear- ------------------------------

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[1] According to orthodox Digambara Jain tradition, Bhadrabahu and his followers must have chosen such a place where there had been the Jaina laity to dwell with. Thus , the Decan was an earlier seat of Jainism when we follow this view.

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ing clothes, which the followers of Sthulabhadra had already adopted. Thus, according to the Śvetambaras, the Jaina Canon was fixed by the Council of Pātaliputra towards the end of the 4th Cent. B.C., whereas the Digambara books as available sofar, prove that their age can not go back further than Vikrama Year 49 or B.C. 8. Regarding the origin of the Digambaras as a sect the Śvetambaras ascribe it to Śivabhūti, who started the heritical sect of the Bhotikas's in A.D. 83.

The [1] diverging doctrines of the two sects are in the main as follows:-

(a) The Śvetāmbaras decorate the image of the Tīrthaṁkaras with earrings, necklaces, armlets, and tiaras of gold and jewels, the Digambaras leave their images naked and unadorned.

(b) The Śvetāmbaras assert that there are 12 heavens and 64 Indras; the Digambaras maintain that there are 16 heavens, and 100 olympian monarchs.

(c) The Śvetāmbaras allow their gourus (गुरु) to eat out of vessels, the Digambaras receive the food in their open hands from their disciples.

(d) The Śvetāmbaras consider the accompaniments of the wooden pots for bringing food etc. as alms etc., as essential to the character of an ascetic, the Digambaras do not admit their importance.

(e) The Śvetāmbaras credit the Aṅgas or Scriptures to be the work of the immediate disciples of the Tīrthaṁkāras, the Digambaras, on the other hand ....

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[1] The story of Śivabhuti is given in Mrs. Stevenson's "Heart of Jainism" p. 79

the excuses, which the followers of Svetambaras had [illegible] offered. Thus, according to the Svetambaras, the Patriarch was Head of the Council of Pataliputra before the end of the 4th Cent. B.C., whereas the Digambaras [illegible] by available records prove that their [illegible] and not [illegible] than [illegible] of B.C. 4. Regarding the origin of the Digambaras as a sect the Svetambaras ascribe it to Sivabhuti, who started the heretical sect of the Digambara's in A.D. 82.

The [1] diverging doctrines of the two sects are in the main as follows:-

(a) The Svetambaras decorate the image of the Tirthankaras with earrings, necklaces, armlets, and tiaras of gold and jewels, the Digambaras leave their images naked and unadorned.

(b) The Svetambaras assert that there are 12 heavens and 64 Indras; the Digambaras maintain that there are 16 heavens and 100 Olympian monarchs.

(c) The Svetambaras allow their [illegible] to eat out of vessels; the Digambaras receive the food in their hands from their disciples.

(d) The Svetambaras consider the possession of the wooden pots for bringing food and [illegible] as not opposed to the character of an ascetic; the Digambaras do not permit their [illegible].

(e) The Svetambaras [illegible] to be the seat of the [illegible] the Digambaras [illegible] maintain that the leading authorities of the Jaina Religion are the composition of subsequent teachers or Ācharyās, their original Añgas being lost.

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[1] The story of the [illegible]

(f) The Digambaras hold that salvation is not possible for a woman, although they have the order of nuns as well. The Śvetāmbaras have not, however, such a view.

(g) The Omniscient Being or a Kevalajñānī lives without food according to the Digambaras, who strongly maintain that a monk should not have anything, even clothes. The Śvetāmbaras hold contrary opinions on these points. In Puja, the Svetambaras use flowers sweets etc. The Digambaras substitute them for dry rice, spices etc. The former in contradictum to the latter regard Malli Nātha as a female Tirthamkara.

In comparatively modern times during the Mahommedan rule, new sects such as the Lunkas (452 A.D.) and Śthānaka-vāsis or Dhundiās (1653 A.D.) arose. The chief distinction resting with them is their absolute opposition to image worship.

Who are the
Tirthamkaras ?

Several definitions of a Tirthamkara or Tirthakara are to be met with in both Śvetāmbar and Digambar literatures, but they all converge upon the same purport that a Tirthamkara means a prophet. Let us look into some of the literary definitions as found in their books. " A Tirthañkar is he by whom was shown the broad fording place of virtue, the best ....

of all reaching which men overcome sorrow" [1]. "Tirtha" means here Dharma or religious system, " one who expounds Dharma" [2] or according to another version, "Tirtham" or Dharma" by which this Oceas of Samsara or transmigration can be crossed.[3] According to Svetambara view, " "Tirtham" means a"Samgha" or ' Church ' and a Tirthakar is one who founds the Church or Community. This'Tirtha' or 'order' is not one but four in number - viz, (i) Sadhu or Monk (ii) Sādhui or nun (iii) Śrāvaka or lay brother and (iv) Śravakā or lay-sister. Thus, everything anologises to what we know by an advent of God or Prophet or Deified saint. As in all religions , the Jaina Tirthamkaras were no more than deified heroes, born of human parents, raised to the position of God by their renunciation and great services to religion for the deliverance of mankind.[4]

Another name of the Tirthamkar is Jina or conquerer from which the religion has been named as 'Jaina' . The word "Jina" has the technical sense of ....

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1. येन प्रणीतं पृथुधर्म्मतीर्थंज्येष्ठं जनाः प्राय:जयन्ति दुःखम् |

Brhatsvayambhu-Stotra 9, by Samanta bhadra.

2. तीर्थंधर्म्मं करोति प्रकटयति इति तीर्थकरः | स्वतीर्थानामादिकर्त्तारः तीर्थंकराः |

आ० चु | Adhyaya II

3. तीर्य्यते अनेन | cf तरन्ति येन संसारसागरमिति तीर्थं प्रवचन तदव्यतिरेकादेह संघस्तीर्थ-तत् करणशीलत्वात् तीर्थंकराः ||

Bhagavati Sutra-I: 1. 30

4. लोयस्सुज्जोयपरे सुधम्मतित्थकरे जिणेवन्दे |
अरहन्ते कित्तइस्से च उवीसं चेव केबलिणो ||

Sāmāyika-Pātha.

"one who conquers the enemies such as, lust, anger; etc.".[1] These "Jinas" are four -fold- viz , (i) Nama Jina or those who were Jinas by name , e.g. Rsava and others (ii) Sthāpanā Jina or images which are installed and are made of gold, stone, etc. (iii) Dravya-Jina or those beings who are endowed with a Jina's quality, e.g. Śrenika, (iv) Bhava Jina or those who have attained the Samavasarana.[2] The Jaina literature of both the sects furnish the names and detailed history relating to 24 Tirthamkaras. From the early references to the name of Rsabhanatha, the doctrine of Arhat, Nirgrantha and the svyadvad in the Hindu and Budhist books, there is nothing seemingly very incredible about the early authenticity of the Jaina incarnations. It is also a curious coincidence that the number 24 resembles exactly the number of 24 Brahmanic Incarnations of Vishnu according to some accounts. In all likelihood, the early Hindu number of 10 Avataras might have been also numerically strengthened under the Jaina or the Buddhist influence in later times. Of the 24 Tirthamkaras, the most favourite ones among the Jainas are the first and the three last ones but temples as well as images of the remaining ones are also met with in many parts of India.

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1. जयति निराकरोति रागद्वेषादिरुपानरातीनिति जिनः | सं २ सम०
2. नामजिणा जिणनामा ठवणजिणा पुणजिणिंद पडिमाओ |
दव्वजिणा जिणजीवा भावजिणा समवसरणत्था ||
Cf. Pravacana Saroddhara 42 द्वार

Almost all the Tirthamkaras have been the subjects of many Charita books and Purana books in Jaina Literature either in an associated account or in a separate account. For instance, we have the Ādipurāna about the life of Rsabha, Uttarapurana about the lives of the other Jainas, Bhavadeva Suri's Parsvanathacarita, Śakalas Kirti's Śantinath caritra, Vijayaganis Arista-nemicarita, Krishnadasa's Vimalamātha Purāna, Brahmanemidatta's Neminatha Purana.

No body can believe that such a number of books written with the avowed object of giving truth to the believers may have related only unhistorical fictitous beings ! Making reasonable allowance for the glorification and exaggeration which each religion attaches to its heroes, we have reason to place our credence in the historical authenticity of the 24 Tirthamkaras . According to the Jaina notion, Tirthamkaras are superior to gods in as much as a Tirthakara is approaching salvation whereas a God is merely a heavenly being subject to births and deaths. This relative position is made more conspicious in the Jaina sculptures as we shall see later on, where the main figures of Tirthamkaras are worshipped or served by some surrounding gods, goddesses, and other heavenly beings. as only their subordinates.

Origin of

It is a time- honoured custom of India to Instal images for the purposes of private and public worship. Neither the

Jain - Images. Buddhists nor the Jainas disegared it and in fact, by assimilation completely developed a system of their own with a multitude of images with canonical and mythic details which we utilise today in our iconographical studies. With the Jainas, the images no doubt originated from their Tirthamkaras. The governing idea of an image seems to be that it reminds a believer of the condition through which a Tirthamkara passed to attain salvation and that affords him a strong incentive to follow the noble example of the Tirthamkara in life. This applies to all image or relic worship. The influence left behind by the Jinas after their deaths lingered on for sometime. And soon, devotees found it necessary to preserve the glorious memory of their prophets by setting up their statues.principally in the sacred places associated with their lives. The literature belonging to them also supplies a clue to this point. Jacobi writes, " Lives of the Jinas were probably not intended for biographical treatises, but served a liturgical purpose, for when the images of the Tirthamkaras are worshipped in the temples they are addressed with hymns, one of which sums up the Kalyānakas or auspicious moments. It is with these Kalyānakas that the lives of the Jinas are chiefly concerned, and this fact seems to prove that the custom of mentioning the Kalyānakas in the worship of the Tirthamkaras is a very old one ; for otherwise it would be impossible to conceive what could have induced an author to treat so ....

[illegible]

largely of so barren a subject as has been done in the Kalapasutra "[1]. Besides the images of Tirthamkaras, the images o other gods and goddesses, though subordinate in type, play not a small part in Jaina Iconography. A clsoer study of the subject discloses the unmistakable fact how many of the Brahmanic divinities were silently asimilated into the Jaina Pantheon. Undoubtedly, there was a need for them. Human mind ever seeks ideals realised into forms. Ideas of auspiciousness, prosperity, wealth, kingly splendour or so on found a direct outlet in the sculptor's art in the images of Ganesa, Sri, Kubera, Indra. The long-standing traditions and well-established imaged of these gods in Brahmanism directly appealed to the Jainas as they might have appealed to the Buddhists. Thus, they unconventionally welcomed them and admitted into their worship many of them as they connected with the tales of their saints.

Jaina Temple-worship

The integral part of the Jaina worship is performed in their temples. In this way, their temple may be said to be their repository of Dharma. In Brahmanic religion, though temple is visited on occasions and pilgrimages, most injunctions of religion, however, such as, the Trisandhya or the 3 prayers, the Gurupuja, Siva-Puja, Sraddha, Tarpana, Vrata-Puja, the Devi-Pujas and the Yajnas are followed in practice in individual homes...

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[1] Jaina Sutras.(S.B.E.) by Jacobi Part I- Introduction Lii.

[illegible] of so [illegible] a subject as has been done in the [illegible] [illegible] the images of [illegible] o other gods and goddesses. [illegible] it true, [illegible] a [illegible] part in the iconography. A closer study of the [illegible] divisions and subdivisions that [illegible] many of the [illegible] divinities were silently adopted into the Jaina pantheon. Undoubtedly, there are a [illegible] [illegible] gods and [illegible] deities [illegible] prosperity, wealth, [illegible] exist in the sculptural art in the images of [illegible] [illegible], Yakshas. The [illegible] traditions and [illegible] of [illegible] Jainas as they might have [illegible] to the [illegible]. [illegible] and [illegible] into their [illegible] of them [illegible] also the [illegible] of [illegible].

The important part of the Jaina worship is the [illegible]

[illegible]

Jaina Temples: [illegible]

[illegible]

In this respect, the Jaina Religion marks a great contrast to Brahmanic religion. The Jainas in optional cases, keep an image in their houses donot undergo the special ritualistic formalism in their private worship. The temples are their churches, where besides the daily worship of the images by the religious officiants, religious books are kept, the Aratis or waving rites are attended largely by men, women and boys with sincere faith and devotion. There are occasions when the images are specially decorated, the Samavasarana is arranged, readings from the scriptures are given by Brahmacharis, Yatis and Suris, In many other respects, the Jaina temple worship bears a close resemblance to Brahmanic customs. The images go trhough the same process of canonical installation, daily worship, ceremonious worship, occasional procesions, decorations and Arati. Almost in the same way as that of the Brahmans, the deities are offered rice, water and Naivedya. There are bells, drums, chowries and no foreigner, unless he is told, will find any appreciable distinction between a strictly Brahmanic temple and a Jaina one. In temple worship, the Digambaras and the Svetambaras differ in some important heiratic points. For instance, " The Digambaras bathe the images with abundance of water but Svetambaras use very little. The Digambaras may bathe and worship their images during the night, but the Svetambaras do not even light lamps in their temples, much less do they bathe or worship the images.........................

In this respect, the Jaina religion was a great contrast to Brahmanic religion. The Jainas in substantial ways, have in there in their bare forms have the special ritualistic formalities in their private worship. The Jainas are their ceremony, hence realize the daily worship of the image by the religious officiator, religious rites are in the Jaina or worship alone are attended largely by many women and boys with sincere faith and devotion. There are occasions when the images are specially decorated, the procession is arranged, readings from the scriptures are given by the Brahmacharis, Yatis and Sadhus. In many other respects, the Jaina temple worship bears a close resemblance to Brahmanic customs. The images go through the same process of ceremonial installation, daily worship, ceremonious reading, ceremonial procession, decoration and baths. Almost in the same way as that of the Brahmanas, the deities are offered rice, water and flowers. They are bathed, gongs, drums and conchshells, unless he is told, will find very appreciable distinction between a staunch Brahmanic temple and a Jaina one. In temple worship, the Jainas and the Brahmanas differ in some important and elaborate details. The Brahmanas, "The Hindus in both the large, rich temples [illegible] others but Jains use very little. The Jainas may bathe and reverently make images during the night, but the Jainas do not even light lamps in their temples, much less do they bathe or worship the images ....

lest in so doing they might thereby kill, or indirectly cause the death of any living thing for to do so during the night they regard as a great sin. The Digambaras wash their images with Panchāmrita but the others do not ".[1]

CLASSES OF JAINA GODS AND GODDESSES.

Classification arose among the Jaina divinities as soon as their number grew enormously, partly to systemise their pantheon and partly to lend facilities to the sacerdotal worship. The deities have been lokked at from specific view-points and this has led to various classifications. Some of the gods and goddesses have been worshipped by Śvetāmbaras, which have not been acknowledged by the Digambaras and similarly, some of the Digambara deities are nearly unknown to the Svetambaras. There are variants in certain names in both the sects. In an early text of Jaina Religion called the Āchāra Dinakara, we find, goddesses have been divided in to three classes — viz. (1) Prasada Devis or installed images (2) Kuladevis or Tantrik Goddesses worshipped according to mantras from precepters. (3) Sampradāya Devis or class-goddesses.[2]

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1. Burgess. Ind. Ant. 1903 p. 459 ff.

2. .... तत्र देव्यस्त्रिधा प्रासाद देव्यः — संप्रदाय देव्यः कुलदेव्यश्च । प्रासाददेव्यः पीठोपपीठेषु क्षेत्रोपक्षेत्रेषु मुद्रा।स्थिता भूमिस्थिता प्रासादस्थिता। लिङ्गरूपा वा स्वयम्भूतरूपा वा मनुष्यनिर्मितरूपा। वा सम्प्रदाय देव्यः अम्बा सरस्वती त्रिपुरा तारा प्रभृतयो गुरुपदिष्ट मन्त्रोपासनीयाः कुलदेव्यः चण्डी चामुण्डा कन्टेश्वरी सरीसत्यका (?) सुशयना व्याघ्रराजो प्रभृतयः ।

Pratiṣṭhā = Vidhi,

Ācāradinakara.

The author describes the goddesses as on dais, on field, installed in a cave or in a palatial temple, either as a symbol as self -created or created by man, sectarian goddesses such as Ambā, Sarasvati, Tripurā, Tārā etc., Kuladevis such as Chandi, Kanthesvarī, Vyāgrarāji etc. This , indeed, is a more exhaustive classification of gods and goddesses. From this as well as from other references to Jaina books, it is clear htat a great many Tāntric goddesses have found a room in the Jaina Pantheon. We come across the name of Goddesses of clearly Tāntrik nature such as Kankāli, Kāli , Mahākālī, Chāmundā, Jvālāmukhi, Kāmākhyā, Kaplāini, Bhadrā Kāli, Durga, Lalita, Gauri, Sumangala, Rohini, Śulakata, Tripurā Kurukullā, Chandrāvati, Yamghantā, Krānti Mukhā etc.[1] In a Mss. of the Jaina collection of Jināna Mandir in Baroda, I found a passage which gives a further list of Tāntric Goddesses- Such as . Ganeśvari, Pretāksī, Śamkini, Kāli, Kālarātri, Vaitāli, Bhuta Dhāmarī Mahā Kāli, Virūpaksī, Chandī, Vārāhī, Kankālī, Bhubaneśvarī, Yamadūtī, etc, Called Chatussasti Yoginis or 64 Yoginis.[2] This predominent Tantrik element in Icono- ....

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[1] ~~Durgaxxxxxkxx~~ ...कङ्काल्यै नमः।करोल्यै नमः।काल्यै नमः।महाकाल्यै नमः। चामुण्डायै नमः।भद्रकाल्यै नमः।दुर्गायै नमः।अम्बिकायै नमः।ललितायै नमः। कुरकुल्लायै नमः।

Ibid. The first name Kankali opens the clue how a great number of Jaina sculptures were exposed to view. from the same named Kankali Tila at Mathura.

[2] पद्मावत्यै नमः।दिव्ययोगी सिद्धयोगी गणेश्वरी प्रेताक्षी शङ्खिनी काली कालरात्री। निशाचरी ओंकरी सिद्धिवैताली... चतुष्षष्टिः समाख्याति यो गीतां वरदप्रदा॥

graphy seems to be represented by the Śvetāmbara sect, who like the Mahāyāna Buddhists, developed by assimilation and invention, a tāntrik sytem of their own. The earlier classification divided the gods into 4 classes viz. Jyotisī, Vimānavāsī, Bhawanapati and Vyantra of the Bhavanavasi class, there are 10 subdivisions, the Asura-. Nāga, Vidyut-Suparna-, Agni -, Dvipa-, Udadhi-, Dikvāṭa and Ghanika-Kumaras. of The 4th named division, there are 8 kinds- Piśācas, Bhūtas, Rākṣasas, Yakṣas, Kinnaries, Kimpurusas, Mahoragas, ~~the Stars~~ and Gandharvas. The 9 planets, the Naksatras, the Stars belong to the region of the Jyotiṣkas. The Vaimānika gods are of 2 kinds: those born in the Kalpas and those born above the Kalpas. The former category of divinities falls into twelve calsses, who live in the Kalpas after which they are named: Sudharama, I'śāna, Sanat Kumara, Mahendra, Brahma, Lāntaka, Sukra (or Maha Sukra) Sahasāra, Ananta, Prānanta, Arana and Acyuta [1]. In the Anuttara-vimāna, there are 5 places, each with a god called Indra to rule over it viz. Vijaya, Vijayanta, Jayanta, Aparajita and Sarvartha Siddha.[2] There is a class of gods called Navabidhāna gods such as, Naisarpa, ...

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[1] Uttaradhyayana Sūtra Chap. , 36 Keith : Indian Mythology, the Mythology of the Jainas.

Cf. Classification and description of gods. Jaina Sutras (S.B.E.) pp. 225-9 . 381.

[2] Mrs. Stevenson: Heart of Jainism p. 270. These last but four names are identical with the gods mentioned in the Arth-Sastra.Cf. p..61 (Mysore Oriental Series).

Panduka, Pingala, Sarvaratna, Mahāpadma, Kala, Mahākāla, Mānava, and Samkha. The Viradevas may be enumerated as Mānabhadra, Purnabhadra, Kapila and Pingala. Out of this long list of divinities, those who actually appear in iconography seem to be the 9 planets under the category of Jyotiṣi-gods, the Dikpalas or guardians of the quarters under the head of a Bhavanavāsi Yakṣas or attendants of the Tīrthamkaras under the class of Vimānavāsi Gods; Besides these, there are divinities recognised and worshipped by the Jainas, who would not come under any of the above mentioned categories. For instance, we may mention, the name of the 16 Sruta or Vidyādevis, the Asthamatrikas such as Brahmani,[1] Mahesvari etc., the mothers of the Tirthamkaras such as Marudevi, Vijaya etc., Kṣetrapāla, the Bhairavas, the Sri or Lakshmi Devi. And if we cannot establish the correspondence between the so-called "Kumaras" and the Dikpalas or as they are further called Vāstu-Devas, they may come outside the category of the deities as dealt with before. It is to be noted here that most of these Gods and Goddesses borrowed right from the Brahmanic Pantheon are regarded by the Jainas as devoted adherents of the........

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1. रोहिणी प्रज्ञप्तिर्वज्र शृंखला कुलिशांकुशा।
चक्रेश्वरी नरदत्ता काल्यथासौ महापरा॥
गौरीगान्धारी सर्वास्त्र महाज्वालाच मानवी।
वैरोट्याऽच्छुप्ता-मानसी-महामानसिकेति ताः॥
वाग्ब्राह्मी भारती-गौर्गीर्वाणी भाषा सरस्वती।
श्रुतदेवी वचनं तु व्याहारो भाषितं वचः॥

Hemachandra's Abhidhāna Cintāmani.
(Ed. by Otto Boetlingk, St. petersberg).

Tirthamkaras and thus they consider them to be deities of their system and accordingly perform certain Pūjas in honour of them profusely referred to in their ritualistic literature.

THE MAIN CHARACTERISTICS OF JAINA IMAGES.

The sculpture devoted to religion follows the art tradition of a particular sect. That art-tradition specially in India known for its symbolism, has a mixed growth of ritualism and art forms. The artist was under the religious necessity of carrying out the canonical injunctions in art but his duty was not over there, for he had to make a compromise between symbolism and beauty, the latter element being demanded from him by the same formalism of religion. Hence, we find in most images of India, a number of mystical symbols now calling for explanation, side by side with the representation of a true art, exquisite in quality and impressive in form. Such an art had a religious mission to serve; an ugly figure could never gratify a devotee's mind and his thirst for the infinite through a visible form. Hence, all native books on art declare unanimously that the form must be excellent:[1] But this decree was fully satisfied when sculptors of genius were close to hand. Contrarily, ugly figures came out as we some times find, mixed with good images, when the sculptor available happened to be a ....

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1. भावंस्वरूपानुविद्धाङ्गं कारयेद् बिम्बमर्हतः।

– Vastusara & Pratisthasara-Samgraha
(Mss. No. 68. Jaina Collection, Jnana Mandir, Baroda)

bad artist. Specific rules are given in Silpa or art manuals for making an image artistically perfect. Commonsense assures us that the authors of these manuals who made such minute rules of art -technique were not mere priests of temples or clerks of religion but were well-versed in the science of sculptural art.[1] We are, however, more concerned here with symbolism and iconography than with art-techniques. How are we to distinguish Jaina images generally from other images of India? As prominence is given to imagery of Tirthamkaras or pontiffs in Jaina Iconography, we must find the chief characteristic of a Jina figure to settle this point. The distinguishing features of a Jaina figure are its long hanging arms, the Śrivatsa symbol, the mild form, youthful body and nudity[2] Other characteristics of such images seem to be the main figure being attended on his right side by a Yaksa and

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1. शेषस्थानविकल्पेषु यथाशोभं विकल्पयेत् । पर्यङ्कमर्पितावस्तु निर्य्यगायाम संस्थितम्
बाहुयुग्मान्तरं देशे ह्रासयेच्चतुरङ्गुलम् । प्रकोष्ठात्कूर्परं यावत् द्व्यङ्गुलं वर्द्धयेत्
सदाकायोत्सर्गस्थितल्लक्षणां भाषितं बुधैः । पर्यङ्कस्थस्यराष्येवं .....।
ऊर्ध्वस्थितस्य मानार्द्धं उत्सेधं परिकल्पयेत् ॥

Ibid. Such passages indicate the author's expert knowledge of the techniques of art.

2. आजानुलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च ।
दिग्वासास्तरुणोरूपवांश्चकार्य्योऽर्हतां देवः ॥

(Varahamihir's Brihatsamhita 58 Adhyaya, 45 Śloka.

Cf. अथ बिम्बं जिनेन्द्रस्य कर्त्तव्यं लक्षणान्वितम । ऋज्वायत सुसंस्थानं तरुणांगदिग्म्बरम
श्रीवत्सभूषितोरस्कं जानुप्राप्त कराग्रजम् । निजाङ्गुलं प्रमाणेन साष्टांगुलशतायतम् ।
कक्षादिरोमहीनाङ्गं श्मश्रुशेष विवर्जितम् । ऊर्ध्वं प्रलम्बकं दत्वा समाप्तं च धारयेत् ॥

Vasunandi's Pratista-Sara-Samgraha (Jaina Sidd. Library 9 ff).

on his left side by a Yaksini,[1] the presence of the Asoka or the particular tree under which the Tirthamkaras attained the supreme knowledge, one of the eight Pratiharyas which consist of (i) heavenly tree (ii) a throne seat (iii) Trilinear umbrella and a lion throne (iv) Aura of a beautiful radiance (v) Drum (Divya-dhvani) (vi) showers of celestial blossoms (vii). 2 chowries (viii) Heavenly music.[2] All these symbols are seen in a complete image of a Tirthamkara. The Yaksa and Yaksini or Sasana devatas (Lit. 'governing deities') are to be noticed in the lowest corner of the whole statue. When they appear in individual sculpture, the keynote to recognise is the presence of a small Jina figure either at their head or at the top of the statue. Each Tirthamkara is recognisable by a congnizance or chinha usually placed below his image. Besides these, certain symbolic ornaments mark out a Jaina representation distinctly from others. These are (i) Svastika (ii) Miror (iii) urn (iv) cane-seat shaped like an hour-glass (v) & (vi) 2 small fish (vii) flower garland (viii) book. To an untrained eye, the image.

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[1] प्रगृहीतसितविमलवर-चामराग्रहस्तोभय पार्श्वस्थविविधमणि. . . विकृताभरणालंकृत-यक्षनागमिथुनाः।

Akalamkadeva's Tattvārtha-Rājavarttika.

[2] दिव्यतरुःसुरपुष्पवृष्टिर्दुन्दुभिरासनयोजनघोषौ ।
आतपवारण-चामरयुग्मेयस्यविभातिच मण्डल-तेजः॥

Jaina Śantipātha.

Cf. अशोकवृक्षःसुरपुष्पवृष्टि-र्दिव्यध्वनिश्चामरमासनञ्च ।
भामण्डलं दुन्दभिरातपत्रं सत् प्रातिहार्य्याणि जिनेश्वराणाम् ॥

A verse quoted in D.R.Bhandarkar's "Jaina Iconography (Ind. Ant. 1911)

The Heavently Dundubhis consist of 5 musical instruments.

See Appendix.

of a seated Tirthamkara may be easily mistaken for that of the Buddha. The symbolic marks as stated above may safe-guard one from such mishmash or misinterpretation. Among the Jinas, Rsabha, Nemi and Mahavira agree in the fact that they attain release when seated on the lotus-throne, while other Tirthamkaras pass away in the Kayotsarga posture (that of a man standing with his arms hanging stiff with the body).

CENTRES OF JAINA PILGRIMAGE.

TIRTHAS OR HOLY shrines sprang up on the sites associated with the lives of the great Jaina Prophets. In fact, the Tirthamkaras made their Tirthas. The phenomenal incidents in Jaina Litt. are known as (a) Garbha or conception (b) Janma or Birth , (c) Tapas or acc. to others Pariniskramana (d) Jnana or Enlightenment, (e) Nirvana or Death or collectively Five-Kalyanas. Besides these, free choice was given to build Jaina temples in sacred places, on the sea-side or at any fine place or locality[1]. As a consequence, we actually find Jaina temples under a Jaina community scattered over all parts of India. Vimala sheh Tejapala and Vastupala on Mt. Abu in Rajputana and temples on the Mt. called Parasnath in S.Bihar are noteworthy in Jaina architecture. The ....

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[1] जन्म-निष्क्रमण स्थान ज्ञान निर्वाण भूमिषु ।
अन्येषु पुण्यदेशेषु नदी कूले नगरेषु च ॥
ग्रामादि सन्निवेशेषु समुद्रंपुलिनेषु च ।
अन्येषु वा मनोज्ञेषु कारयेज्जिन मन्दिरम् ॥

Mss. (Jaina S. Library, Arrah).

Bhumibhaga, Pratistha-Sara-Samgraha.

caves in the rock, on which the fort of Gwalior is built, contain many intresting Jaina sculptures.. Other sites of temples and sacred places of the Jainas are:- Mathura, Satrunjaya Hill in the Palitana State, Girnar in the Junagarh State in Kathiawar, the Indra and Jagannath Sabha caves, Ellora, Khajuraho in C.I., Deogarh, Gadag, Lakkundi in Dharwar, Sravana Belgola. At sravana Belagola, there is a gigantic statue of Gomatesvar. Other Jaina clossii are found in Karkala and Venur in South Kanara.

Nearly all the Tirthamkaras obtained consecration and perfect knowledge at their native places though Rsabha is said to have been a Kevalin i.e., one possessed of the highest knowledge, at Parimatāla, Neminatha at Girnar, and Mahavira (the last) on the Rjupālika river. Twenty of them attained final release on Sammetasikhara or Mt. Parsvanatha but Neminath enjoyed this bliss at Girnar, Vasupujya at Campapuri in East Bihar, Mahavira at Payāpuri and Rsabha himself at Astāpada, which is identified with the famous Satrunjaya in Guzerat.[1] The wide distribution of Jaina images and temple in India may be gathered from a chapter of a Jaina book called Tirthakalpa, some of which, I enumerate here.

Eighty-four images of the Jainas are known to have been installed in different places of Jainism. We cite here some of the Tirthas with the-r-ecorded installations of deities. In ~~Satr~~ Satrunjaya, Ādinātha image was installed by Virasvami. In Sudhukunda, there was..

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[1] "Jaina Mythology," Indian Mythology by Dr. A.B.Keith.

caves in the rock, on which the fort of Gwalior is built, contain many interesting Jaina sculptures. Other sites of temples and sacred places of the Jainas are:- Mathura, Satrunjaya Hill in the Palitana [illegible] in the [illegible] State in Kathiawar, [illegible] caves, Ellora, Khajuraho in C.I., Deogarh, [illegible] in [illegible], Sravana Belgola. At Sravana Belgola there is a gigantic statue of Gommatesvara. Other Jaina statues are found in Karkala and Venur in South Kanara.

Nearly all the Tirthankaras [illegible] emancipation and perfect knowledge at their native [illegible] is said to have been a Kevalin i.e., one possessed of the highest knowledge at Purimatala, Neminatha at Girnar, and Mahavira (the last) on the Rjupalika river. Twenty of them attained final release on Sammetasikhara or Mt. Parasnatha but [illegible] attained this bliss at [illegible], Vasupujya at Champapuri in East Bihar, [illegible] at [illegible] and [illegible] at [illegible], which is identified with the famous [illegible] in Gujerat. The site distribution of Jaina images and temples in India may be gathered from a chapter of a Jaina book called Tirthakalpa, some of which I enumerate here.

Eighty-four images of the Jainas are known to have been installed in different places of [illegible]. [illegible] of the [illegible] with the recorded installations of [illegible] [illegible], [illegible] images are installed by [illegible] in [illegible], [illegible]

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1. Jaina [illegible] by [illegible].

the image of Sautiṅatha. In Ujjain, the figure of Neminaṭha was set up, In Kancana-valanaka, Aristanemi image was set up. Similarly, we find mention of installations thus. In Pāpāmata, Nemisvara. In Soparaka, Rsabhadeva. In Nagara-mahāsthana, Nandivardhana (Yugadideva). In the Deccan, Gomatadeva and Sri Bahuvali. In North Inḍia, in the country of Kalinga, Gomata Sri Rsabhadeva. In Khangara an image of Ādinatha worshipped by Ugrasena. In the Uddanada-vihara of Mahanagara, the figure of Ādinatha. In Takṣaśila, Dharma-cakra made by Vahuvali. Tarana and Angadhikā, Ajitanaṭh. In Chanderi, vasti, Sambhavadeva. In Segamatigrama, Abhinan-dandeva from whose feet the river Narada taken its rise. In Kausambi, Padmaprabha. In Mathura, the stupa of Suparswa built by Mahalaksmi. In Dasapura (Mandasore), Śantadevi. In Prabhāsa the image of Jvalamalini. In Nasik, Chandravati and in Baranasi, Chandraprabha. In Koyadvara, figure of Suvidhinatha. In Prayaga, Śitalanatha. In Vindhya and Malayagiri image of Sreyamsanatha. In Champa, Vasupujjya. In Kampil, Vimalanatha. In Dvaraka, on the sea, Anantanāth. In Ratnavāhapur, near Ayodhya, Dharmanatha. In Kishkindha in Lanka, on the Trikuta Hill, Santinatha. In Prayaga, Kunthanatha and Aranaṭha. On the Sri-parvata, Mallinātha. In Bhrigupattana, Munisuvrat. Again, in Pratisthana, Ayodhya, Vindhyachala, Mānikyadanadaka, Munisuvrat. In Sauryyapura, Pataliputra, Mathura, Dvaraka, Simhapura, ...

[illegible]

……

Stambha- tirtha, Neminatha. In Ajagriha, Parsvanatha. In Ahichhatra, kunthanatha. In Nagaloka, Kukkutesvara, on the Mahendra Hill, Parsvanatha hooded by thousand cobras. On the Sri Hill, Sri malapattana, Kuntagrama, Champa, on the Vaibhara hill , in Kailasa, image of Mahavira. In Astapada, twenty four Tirthamkaras, on the Sammeta Sikhara, figures of twenty Jinas.[1]

AGE OF IMAGE WORSHIP.

Orthodox Jainas seem to give very great antiquity to their religion,[2] but actual historical records do not go very far back beyond the age of Mahavira or utmost the age of Pārśvanāth. Their early pentiffs may not be totally unhistorical beings infact, they lived , had a prominent career and left much of the greatness in early Jaina Literature but sofar as tangible archaeological documents are concerned, their lives only supply an unbroken chain of which the last two or three Tirthamkaras cam into the historical period. The age of the whole body of the Jaina Litt, in the present form does not recede much further than the time of Mahavira, of the 6th ....

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1. Tirtha-kalpa , by Jinaprabha, 45th kalpa. (quoted in the Abhidha narajendra: the Tirtha-kalpa Mss. from Sivapuri has kalpas describing mainly the different places, such as Campakala , Varanasi-kalpa, but does not aggregate the number of 45. A modern book named Tirthavatra Darsaka (by B. Gaivilai) divides Tirthas chiefly into Siddha-Ksetra, Sri -ksetra, Panca kalyanaka -Ksetra and Atisaya-Ksetra groups.

2. अरिष्टनेमिः स्वस्ति नः (यजुर्वेदे वैश्वदेवऋचौ); रक्षारिष्टनेमि स्वाहा (बृहदारण्यके) ऋषभ एव भगवान्ब्रह्मा (आरण्यके); स नेमिराजा (यजु: सं० १,२५) etc are Vedic references.

~~9,25) &c. are Vedic references.~~

century B.C. When did image-worship come into Jainism is rather difficult to say precisely but not impossible to determine in broad lines. Should we believe in recorded tradition of an inscription , we get and actual evidence to prove that images existed among the Jainas as early as the time of the Sisunaga or the Nanda kings i.e., some years after the birth of Mahavira. Mention is made in the Hathigumpha Inscription of King Kharavela of the recovery and reinstallation of an image of Sri Risava-Deva removed from the country about 300 years previously. [1] It may not be quite discreditable for subsequent to the death of Parsva, his statues evidently began to be made and adored. Otherwise, how was it possible to preserve the tradition of his association with Dharanendra and Snakes except in art. By the time, Parsva, and Mahavira flourished, Brahmanic art was in full swing and had a much earlier history of Iconolatry. In all likehood, this was immediately taken up by the new founders and adherents of Jainism, who necessitated the aid of image-worship in their ritualistic phase of relgion . Kautilya, the author of Arthasástra mentions the the images of Jaina Gods viz., Jayanta, Vaijayanta, Aparajita etc., the existence would naturally go to the 4th century B.C. Image is referred to in a passage in the Antagada Dasao thus, " there dwelt in those days..... a gentleman named Nāga in the city of Bhaddila pure, rich ....

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[1] Hathigumpha Inscription, Vol. III, Pt. IV, pp 461-467 from the Journal of the Bihar Orissa Society. Line 12 . The Khandagiri and Udaigiri caves are full of Jaina Images of very early date.

This gentleman Nage had a wife named Sulasa. Of the lady Sulasa it was prophesied in her childhood by a soothsayer that She should bear dead babes. Now Sulasa was from childhood worshipper of the God Harinegamesi. She caused to be made an image of Harinegamesi and every morning she bathed.....[1]. Other references to images in Jaina Literature. are : worship of prophets as gods by Jainas and Buddhas[2], each Tirthamkara has his Vimana,[3] temples and stautes created to their prophets by Buddhists and Jainas [4]. Concrete archaeological finds have been discovered at Mathura, which prove beyond all doubts that temples of images were made as early as 600 B-C. We have images of Aryavati, dated in the 42nd. year of the Satrap Sodasà, [5] and "Ayagapata" with an inscription of which the character is in form anterior to the alphabet used by the Kushan Kings and may be considerately earlier thatn the Christian era.[6] The Mathura inscriptions dealt with by Dr. Fuhrer show that there are dedications and offerings of a very ancient date made to Rsabhavantha. Lastly, we may ....

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1. The Antagada-Dasao (Oriental Tan. Fund). p. 67 Further rererences to images -(a) "There he had a temple of the Jina made and image of the holy Lord Śanti set up in it", Kathakośa Royal Asiatic Society's publication) p. 210. (b) "Then the prince saw that Chaitya, and an image of the eminent Rsabha" Ibid. p 100 (c) "On the top of this mountain, there is... an image of the lord Nemi made out of a sapphire " Ibid p. 75
2. Vide Jaina Sutra (S.B.E.) 22, XXI
3. Ibid., 190 , 218, 195, 276, pp.
4. 2, XXI
5. Pl. XIV, The Jaina stupa and other antiquities of Mathura by V.A. Smith.
6. Ibid. Pl. XII

2

mention the stupas erected in honour of the 7th Jina Suparsvanatha, built about the 7th century B.C. Let me quote the late Mr. V.A. Smith, the most scrupulous historian on the point "Assuming the ordinarily received date B.C. 527 for the death of Mahavira to be correct, the attainment of perfection by that saint may be placed about B.C. 550 . The restoration of the stupa may be dated about 1300 years later or A.D. 750. Its original erection in brick in the time of Parsvanath, the predecessor of Mahavira would fall at a date not later than B.C. 600. Considering the significance of the phrase in inscription "built by the Gods" as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B.C. 600 for its first erection is not too early. Probably therefore, this stupa of which Dr. Fuherer exposed the foundations, is the oldest known, building in India ". [2]

1; Ibid, Chapter II.

CHAPTER I.

THE TIRTHANKARAS.

The traditional number the Jainas give for their Tirthankaras is 24. The historicity of all these 24 Tirthankaras can not be proved for many reasons. First of all, the number is not an original one, it is canonically the same as given by the Buddhists and the Hindus for their respective incarnations. Either we must believe that the Hindu number is older co-pied by the Jainas and Buddhists for the sake of form or the number is purely conjectural and stereotyped which the three religions adopted in order to keep some identity. The second objection to accrediting the number is the mythically high age, which the Jainas attribute to their Tirthankaras. The period assigned, if we believe it, would cover many milleniums and exceed all anterior limits of the Vedic age in India. Nor can we prove the authenticity of all the early Tirthankaras from literary records of second millenium B.C., which do not belong to the Jainas. Some Jaina scholars quote from the Vedas some identical names of the Jinas, which the Vedic scholar would positively prove none but those of Vedic Risis. Under the circumstances, it would be a scientific error to suppose that the 24 Tirthankaras lived and preached as the Jainas religiously believe and as their books written in the Buddhists age record. It would be far more correct say if we at all have to put some belief in

all the 24, that some of them had flourished side by side and others flourished in succession to one another. The first Tirthankar Rsabhanatha about whom recorded traditions are so varied and old images (say of the Kushan age) are so many that one finds it rather difficult to disavow his historical existence. The intervening ages of the Jainas are, of course, appalling and can not be accepted as true.

Whether real or ficticious, one fact is certain that these Tirthankaras represent truly Jaina elements and their origin is not due to any extranuous influences. In this connection, it is to be noted that while Buddhism formally admitting a number of Buddhas makes singularly promientnt the Buddha or Gautama Buddha, the Jainas on the contrary render many of their Tirthankaras appear in the forefront. A modern temple of the Jainas would show a gallery of images of many of their Tirthankaras to whom equal respect is offered in their daily worship.

In the Jaina pantheon, the Tirthankaras have been given the highest position. Even the gods and goddesses many of whom are borrowed beings from Hinduism come in subordinate order and have been regarded as ministering hands to the Jinas. In Hemachandra's, Abhidhāna- Chintāmani, the divinities have been classified under two classes:- The Devādideva or the higher gods and the Dévas or ordinary gods. To the former class, he has assigned the Tirthankaras and the Subordinate deities, who are almot purely of Jaina origin. In the minor class, we find other gods, who ....

share their existence equally with the Hindu pantheon. In Iconography, also, this idea of the relative superiority of the Jainas has manifested itself. In the earliest sculptures of Jainism, The Tirthankaras prominently occupy about the whole relief of the stone.

Jainism is a liveing religion in India and the temples of the Jainas preserving the old tradition of image-worship to a considerable extent should give us many materials for Iconography. The images in a Jaina temple are arranged in order of precedence. There is one MŪLA-NAYAKA, he may be either Ṛsabhanāth, Suparsvanth, Pārśvanāth or Mahavira surrounded by other Jinas, who hold a less dignified position according as the temple-cult is associated with him. This predominance of a particular Jina is due to the situation of the temple ~~at Sarnath believed by~~ in a place sanctified by him. For instance, in the temple at Sarnath believed by the Jainas to be the birth place of Śreyāmsanāth, we find his image in the position of a Mūlanayaka. Other deities such as the Yaksa, Sasana-devata, Laksmi , Ganeśa play the part as subordinates to the Jinas and are found in their relative positions in a temple. Thus, we see the Tirthankars are the hightest divinities in Jainism and they are believed to be absolutely free from desires (Rāgas) while the other gods and goddesses possess desires and have their heavens of enjoyment. Here, the Jaina ideal of asceticism asserts itself and their stand-point in this respect is brought to bear upon their Iconography. The Jainas represent ....

a high order of asceticism and other gods, according to the Jaina belief, cannot approach that order. In actual images, the Jinas are shewn as ascetics draped, sometimes naked in two Yogic postures of Padmasana or Kāyotsarga. In general appearance, the image of Tirthankara resembles that ~~the~~ of Daksina-murti of Śiva. This resemblance is significant and it may be possible to infer that the Jaina imagery might have been borrowed from Śiva's ascerticism. There is also some resemblance between a Jina image and a Buddha image and a layman is very apt mistake onefor the other. What are the differences between the two, common to all idols? Jaina images of Tirthamkaras, whether new or old, must have a Srivatsa symbol on the chest of the figures, must have a trilinear umbrella above the figure and except the early Mathura statues, have a Lānchana or symbol which not only distinguishes them from other images but differentiates them from each other. The fact that the Jaina images of the Kushan period from Muttra do not bear the Lānchanas prove that in the earliest stage of Jaina Iconography, there had not been a practice of marking out a Jina figure with a distinctive symbol. Next, probably a confusion arose to distinguish a Jina figure from another having a stereotyped appearance. Thus images of the Gupta and subsequent periods have invariably a LANCHANA and can not be misapprehended. Although the Tirthankara images of the Kushana age bear no Lānchanas, in cases of the Pārswa image...................................

the Kushana artists, have given a snake canopy behind the head of the figure and we are enabled to identify the Jina without any difficulty.[1]

In other cases, we are almost left in the dark as to identification of the Jina represented unless inscriptions come to enlighten us with the actual names of the Jina.[2] Of course, such inscriptions are only too limited in number. Thus, it may be repeated that the earliest Jina figures had no distinguishing LANCHANAS. This conclusion does not probably imply that LANCHANAS were not known to the Jainas and to the Jaina artists. In fact, we find a large number of these distinctive symbols, to wit, a bull, ram, deer, Kraumcha bird, elephant, a whale type dolphin, Svena bird, conch, lion, lotus, rhinocerous, buffalo, represented on rail -bars and coping stones discovered in Kankali Tila of Mathura.[3] The Kalpasutra, a very early text of the Jaina canon (date 300 B.C) gives a list of all the 24 Lanchanas for the 24 Jinas, monumental evidences fail to show their early association with their master in sculptural art. In no sculpture of the Kushan age from Mathura the Tirthankara figure is seen attended by either a Yaksa or a Yaksini. Curiously, however one example of Yaksini named Ambika is to be noticed in a sculpture on the reverse of the Jina statue of the year 9 from Mathura.[4] From

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1. Fig. 2, plate OXC. V.A.Smith's "The Jaina Stupa and other antiquities of Mathura.
2. Image of Sambhavanath the year 48. Epi Ind.Vol.X plate III. p. 112 Casual presence of some symbols in the pedakstive such as
3. Ibid. Plate LXXV, Figs.1: 3, 5 Plate LXXIV, Figs.2,3,4,5 plate. LXXI, Figs. 2,7 , Plate LXXX Fig.3, Plate LXXXI, Fig. 1.
4. Jina Fig. the year 9, back, Pl. I, Ep. In, Vol. X.p.109

the Gupta period onwards, we find the Jaina sculptors have regularly appended the Yaksa and Yaksini figures to the sculptures of the Tirthankars.[1] Thus, it may be concluded that the Lanchanas as well as the Yaksa figures might have remained as isolated and in a germinal state and their actual association with the Jaina images did not take place in Kushan age of Jaina art.

Another feature of the Jina icon is the presence of Ganadharas just to the right and left of the main figure. Jaina texts specially of iconography mentione them as attendants of a Tirthankara.[2] Such figures are represented as holding some Chowries , one of them might be shown with its hands clasped in adoration. Though Yaksa figures are absent from the early Jina images of Mathura, Ganadhara figures are prominent by their presence in many of these images.[3]

A further feature of the Mathura Sculpture is that most of the Jina figures are shown completely naked. No conclusion, however, can be drawn from the images of the Scythian or Pre-Scythian period as to their orign either of the Digambara or Śvetambara sect. The Śvetambaras, on no ground, would allow...................................

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1. A pair of conches, deer or lion indicate nothing of this image with conches below the seat.
2. Ancient image of Rsabhanath from Kankali Tila, V.A. Smith's "Mathura stupa" plate XC VIII wrongly identified for Neminatha. The Sasana-devata seen in this case is not Chakrsavari with discs but Ambika with a child in her lap.
3. New Brahmi inscriptions of the Scythian period by R.D.Banerji, Epi. Ind. Vol. X. Plate I.p. 109

their figures to be represented as such. The Mathura Jaina figures can neither be claimed by the Digambaras because we find the attendant Ganadharas both male and female in the sculptures are fully draped and decorated with ornaments, a custom which stands in opposition to their doctrine as they never permit any nun an admission into the ascetic order. Therefore, it can safely be concluded that the sectarian distinction relating to nudity or drapery did not, atleast in sculptures, originate as early as the Kushan period.

The Gupta period showed a marked development in the iconographic characteristics of a Jina figure. Not only do we see in such images, the particular LĀNCHANAS incorporated but miniature figures of a Yaksa and Śāsana devata invariably included.[1] Other marks such as a trilinear umbrella, a drum-player surmounting it, a pair of elephants on two sides of the umbrella and a Dharmacakkra symbol attended by a pair of either bulls or deer form parts of a Jina sculputre.

All these Iconographic marks are prescribed for a Jina image in Jaina books on Pratiṣthā[2] (or installation of images) written about the late Gupta period.

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1. "this image of a Jina. richly endowed with (the embellishments of) the expanded hoods of a snake and an attendent female divinity, having the name of Parsava"- Fleet, Gupta Inscription no. 61. Pl XXXVIII, p. 258 ff. Cf. Jaina Cave at Badami, Arch : Surv. W. Ind. Vol. I P. 25.

2. Vasunandi is the author of Pratisthasara. He flourished 536, see Bhandarkar's "Report" published by the Jaina Svatanatra Bhandar, Pāvapuri.

Of these marks, the Dharma-chakra symbol seems to be positively of early growth. We find even in the Kushan Jina images the simple representation of a Dharma-chakra symbol. The addition of a pair of bulls or deer begins with figure of the Gupta period (Epi. ind. Vol. II- p.210. Sculpture from Kosam), on both sides of the "Wheel of the Law". The bulls may have some mythological connection with Rsabhanāth, whose symbol is a bull and who first turned the "Wheel of the Law" or in other words, founded the Jaina religion. A pair of antelopes facing the Dharmachakra, a device of later growth, must have been borrowed from the Buddhist, Iconography, Some of these symbols viz. Dharma-chakara, Chowries, lion-seat, 3 umbrellas, an aureola, an Aśoka tree have been enumerated among the 21 Atiśays orsupernatural qualities of a Jina by Hemchandra in his ABHIDHĀNA CHINTĀMANI. The Jina sculpture of the Gupta and the later ages are found to be always marked with these well-known symbols.

The Jaina religion places some of the Hindu deities in a subordinate category (under Devas and not Devadhidevas) and makes them waiting upon the Tirthankaras. This fact is strikingly borne out by some of the Hindu sculptures of the Gupta period. For instance, in the illustration of the so-called image of "Rsabha" , Mathura series, Kankali Tila, we can recognise in the the two figures immediately to the right and left of the main figure, Balarāma with a snake -canopy and a plough and Vasudeva with his usual attributes of conch, club (flute?), Vanamala and disc. As ....

the Jina represented is undoubtedly Neminatha known from his Yaksa Gomedha and Śasanadevata Ambika, this relation of Krishan and Balarama, the Jina's cousins, is ingeniously brought into relief by the sculptor. The sculptureing of the pedestal of the Jina images underwent some changes in the Gupta period. In many instances, the pedestal of the Kushan age shews a large group of male and female devotees surrounding the Dharmachakra surmounting a pilaster. The pedestals in the Gupta age as mentioned before, portary a pair of deer and the figures of the planets in a lower row.

When we come to treat of the race and famillities of the Jinas we find that history and mythology cannot be coordinated. The Jaina books inform us that twenty-two tirthankaras belonged to the Iksvaku race and the two , namely Munisuvrata and Nemi belonged to the Harivamsa family. From the stereotyped character of the birth, renunciation and salvation of the Jainas, we are led to believe that their lives had been cast into the same mould. They shewed no novelty or variety in their character. The 24 Tirthankaras, as if , led a monotonous course of existence on earth. Although, however, their lives are outwardly similar, there are in them a great many points of difference which the Jaina mythology brings home to us. The name of the Jinas (explained by the commentators), their mothers' 16 dreams, LĀNCHANAS, Yaksas shew a widely varied character. It is, indeed, ...

so difficult to seperate truth from mythology in the critical treatment of their lives as they are presented in the Jaina Puranas. Some observations may safely be made regarding the genetic development of the mythological matter. The origin of the names is purely an accidental matter and there is hardly any room for believing in Hemachandra's much-laboured interpretation of the Jina names sometimes with reference to grammer. some times to a myth associated with their lives. For instance, he would explain the name Nemi as derived from the circumference (नेमि) of the Dharmacakkra, the name Parsva as derived the fact that "he touches स्पृशति (Sprisati) all ideas by knowledge" or from the circumstance that his mother in her pregnancy , while lying, saw a black serpent crawling about. Hemchandra by similar method traces the the origin of the name Rsabha of the first Jina from the myth that this mother before his birth saw in her 14 dreams a bull as the very first.

The dreams of the Jina's mothers and the way in which a Jina is born descending from heaven bear a distant echo of Buddha's mother Maya's dream and her conception. All the mythological stories related in the Jaina Puranas seem to have been engrafted into the life of a Jina . For instance the 14th Tirthankara Mallināth was made a woman by the Svetambaras. They tell a story in support of his female incarnation. It is related in Hemchandra's Mallinātha Charita, cahp. 6 that Millinatha in his previous birth while........

as difficult to separate truth from mythology in the [illegible] account of their lives as they are presented in the Jaina [illegible]. Some things [illegible] may [illegible] be made regarding the genetic development of the mythological pattern. The origin of the names is merely an 'intelligent' guess and seems to hardly any more [illegible] in the commentator's [illegible] interpretation of the [illegible] names associated with [illegible]. [illegible] birth record and [illegible]. For instance, he would explain the name [illegible] derived from the circumstance ([illegible]) of the [illegible] [illegible] explains the fact that his mother [illegible] by [illegible] the dreams [illegible] white lotus, [illegible] the name [illegible] of the first [illegible] before his birth [illegible] very first.

The names of the [illegible] which a [illegible] is [illegible] of Buddha's [illegible] all the mythological [illegible] in the [illegible] have been [illegible] into the [illegible] the [illegible] [illegible] that [illegible] the [illegible] [illegible] that [illegible] practising penances with other ascetics concealed some extra penances from them. As a result of this, he was born as a woman. The Digambaras, however, lay no credence to all this fanciful story of the Svetambaras , probaby fabricated in order to show that women had equal rights with men to assceticism and salvation. From the enormous mass of mythological matter, we may draw out one or two facts which should claim our serious attention. The Lanchanas of some of the Jinas look like the totems of the families to which they belonged. For instance the Iksvaku family of Ayodhya used bull as a vehicle.[1] Hence, Risabhanath descending from the same famous royal family made a bull as his totem or LANCHANA- Similarly, Munisuvrata's and Neminath's respective symbols of tortoise and conch speak of their birth from the Hari family, whose connection with these Vaisnavite symbols are well-known.

JINAS IN AYAGAPATAS

The Kankali Tila of Mathura yielded among other sculptures some Ayagapatas of very early age. In 3 of them, we notice the Tirtahnkara figure seated with hands laid in the lap. A feature of these representations is the inclusion of some of the Jaina Astamangala symbols such as a pair of fish, A Svastika etc. in a serial row around the main figure. A head-dress and ....

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[1] This point is elaborated in a Hindi article by Rai Krishan Das, Secretary, Nagari Pracarrini Sabha, Benares.

trace of a parasol are visible in the case of one Āyagapata (pl. VII Smith's Mathura).

There is hardly any mark or Lanchana by which we can recognise the particular Jinas figured in these tablets of homage. One tablet, however, shows the figure of a Jina, which by its mark of snake-canopy we can identify as that of Pārśvanātha. The representations of Jinas in these Āyāgapatas of pre-Kushan age as may be proved from the script of the inscriptio-ns on them appear to be the earliest in the stages of Jaina iconography. Thus, we can infer that in the first stage of iconic development Jinas had no Lāñchanas or distinctive marks the Pārśwa figure had the invariable symbol of snake canopy and some of the Astamāṅgalikas had been very primitive in their growth.

The figures in this tablet of homage (VII, IX, X) as they belong to an age anterior to Kushan rule, are devoid of any mark of any classical influence and are purely of Indian origin, The conventional type of a Jina figure, must have been derived from a Indian Yogī seated erect in meditation. The general appearance of Jina figures, their face, body is the same and with the exception of their distinctive marks of Lāñchanas they would be just regarded as representing only one Tīrthankara.

VARIETIES OF JINAS OF THE KUSHAN SCHOOL.

The Tīrthankara images of the Kushan age may..................

be divided into 3 varieties viz: first , in which the Jina figures form a part of a sculptured panel, second, in which the figures are represented as images for worship, third figures in the middle o the Āyāgapatas. The Jinas in panels in one case are seated in a row in meditation posture on both sides of a stupa, (Pl: XVII, fig. 2) and another , Neminātha preaching to royality (2). In the former, the third Jina is endowed with sanke hood of Parsvanath, others possessing no distinctive marks. The "imagetype" of Jinas of this age have some noticeable peculiarities, such as, seated figures have not attendents on sides but have a devotional scene on the pedastal; standing figures are nude and are attended by 2 Gandharas.

JINA QUADRUPLE

In place of the Brahmanic Trimurti, there is the Jaina Quadruple, popularly known as "Chaumukhi". It has the further name of " Sarvatobhadra-Pratimā" i.e. auspicious from all sides. It is a broad obelisk representing the figure of a Tirthankara on each of the four sides. There seems to be no regularity as to th particular Jinas to be sculptured there. But the most important of them have, as a rule, been selected for representation in a "CHAUMUKHI". The symbols and descriptions of the Jinas in such a group are those that we shall discuss next in connection with them separately.

ADINATH OR RSABHANATH.

The Jaina puranas and ritualistic texts do not yield much in the way of describing specially the images of the Tirthamkaras. The same may be said of the Jaina ŚILPA ŚĀSTRAS, which seem to be very loconic in this respect. On the contrary, all this body of literature, when traced is very informative with regard to the iconography of the attendant figures of the Jainas as well as the other divinities.

From the categorical list of the Lanchanas or emblems of the Jinas given in the Pravachana Saroddhāra[1], we are informed that the first Tīrthamkara's cognizance is a Bull. Over and above this symbol, we get a clue that he has also the symbol of Dharmacakkra.[2] All the patriarchs have certain special trees under which they received the KEVAL JÑĀNA or Perfect Knowledge. The tree connected with the first Jina is Nyagrodha or the Indian Banyan tree. Other iconographic marks of the Jina are his Yaksa named Gomukha (lit. Bull-Faced) and Yakshini Cakkresvari (Goddess of wheels) or Apratichakrā. The texts give two worshippers on either side of Rsabhadeva viz. Bharata and Bāhuvali.[3]

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[1] वसह गय तुरग वानर कुंचो कमलं च सत्थियो चन्दो । मयर सिरिवच्छ, गण्डय, महिस वराहो य सेणो य ॥
वज्जं हरिणो छगलो नन्दावत्तो य कलस कुम्भो य । नीलुप्पल संख फनी सीहो अ जिणाण चिन्हाइं ॥
—प्रवचनसारोद्धार २६ द्वार

[2] तक्षशिलायां बाहुबलिना कारिते भगवते ऋषभदेवस्य धर्मप्रकाशकं चक्रे च आव: ।

[3] पार्श्वयोर्भरत बाहुबलिभ्यामुपसेवितः ।

The images of Adinath, so far discovered in India and preserved in Museums and temples, essentially satisfy the above conditions. The illustration of the saint we have reproduced in pl. II, shows the effigy of a bull in the middle of the pedestal. At the left end of it, may be seen the figure of Yaksini Cakresvari, who holds a discus and rides the Guruda. Standing types of the same Jina statues may also be seen. In these, nudity is very prominent and there is no lion or the lion-seat.[1]

In the Jaina history of the Patriarchs, Risabhanath or Vrisabhanath is regarded as the founder of the religion. Details of his history are preserved in the Ādipurāṇa of the Digambaras, Kalpasutra and Hemchandra's Trisaṣṭhi-Śalākāpuruṣacaritra of the Śvetambaras. Curiously, the Brahmanic Purāṇas like the Bhāgavata, Agni and Varāha mention him as an incarnation of Viṣṇu although by his symbolism of a bull and his place of Mokṣa as Kailāśa, one is tempted to connect him with Śiva in these respects. What..................................

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1. राघोम्यानमिव पाथोधिर्वभासेवृषभध्वजः॥

Triśasthi Śalākā, Ādiśvar, Ist Parva, 3rd chap. 58 verse, I saw in an old picture collection preserved in the Asiatic Society of Bengal Mss. collection No. 1544, the representation of Rsabhanath attended by Bharatcakri, his son.

1. For examples see the figure of Rsabhanth half way up on the Vabhar hill of Rajgir. It has a mark of a lotus with two bulls on either side. For other fig. Vide & Cf. Cunningham: Arch. S.R. Vol. XI, p. 12 Ibid, Vol. X. p. 17 Ibid Vol. IX . p 58 ; Mathura Museum catalogue p. 67 fig. B.4., p. 71, fig. B.21 p. 84, fig. B. 76 Deogarh Fort, 2228 list...... (3) Ibid No. 2223.

The largest [illegible] and in India [illegible]

[illegible]

in pl. III. shows the [illegible] in the middle of the [illegible] At the left and at the [illegible]

[illegible]

In the later history of the [illegible]

[illegible] ....

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1. [illegible]

[illegible]

ever may be the real or supposed relation between these three gods, that he is prominently a Jaina Prophet and his image has little or no connection with any Brāhmanic image may be taken as a proven fact.

The explanation of his bull symbol is clear from the origin of his name. His mother like the mothers of all the Tirthamkaras saw certain dreams and the first dream was about a bull. Hence, the name of the Jina as Vrisabhanāth or Ṛisavanāth and the symbol of bull is invariably connected with his representation. [1] The symbol of his Yaksa Gomukha having a bull's face has a definite connection with the same origin. Chakreśvari, the Yakshini of the Jina looks like the Vaisnavi, the wife of Brahmanic Visnu. Thus, the originator of the sculpture tried to show the superiority and triumph of Adinath over Śiva, and Visnu, the two greatest gods of the Brahmanas.

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1. ऊर्वोर्वृषभ लान्छनमभूदभगवतोजनन्या च चतुर्द्दशानां स्वंप्नानामादा वृषभो
दृष्टस्तेन ऋषभः ।—

Hemachandra: Abhidhana-Cintamani.

"All mothers of Tirthamkaras see, first of all, this elephant in their dreams, excepting only the mother of Rsavadeva, who saw a bull first, hence the child's name. Mrs. Stevenson's Heart of Jainism. P.22.

The 14 Dreams are:-

गजो वृषो हरिः साभिषेक श्रीः स्रकशशी रविः ।
महाध्वजः पूर्णकुम्भः पंद्मसरः सारित्पतिः ॥
विमानं रत्नपुञ्जश्च निधूऽग्निऽग्नि विति क्रमात् ।
ददर्श स्यामिनी स्वप्नानमुखे प्रविशातस्तदा ॥

Trisasti-Śalākā, Parva 10, Sarga II-19-21.

Uttarapurana, Parva 48.

AJITANĀTH
SAPTAPARANA.

The Jaina original books give him the symbol of elephant (Gaja) and his other symbol, namely his special tree (kevalavriksa) tree [1] both being connected with his images, Further, two other iconographic points by which Ajitanāth's statues may be differentiated from those of others are the figures of his particular Yaksa called Mahāyaksa and his Yaksini named Ajitavalā. Mention of these are made in the Jaina canonical Literature. His posture is what is technically known as Khadgāsana i.e, standing with two arms hanging on the sides. His chori bearer is Sagaracakri.

In sculpture, the images of Ajitanatha fully answer to the above characteristic descriptions. Two noteworthy figures of Ajita, one in the Deogarh Fort, Jhansi [2] and another preserved under the old sculpture-shed ~~bearing-his~~ at Sarnath, Benares,[3] may be cited here as examples bearing his symbols. In both these representations, his main figure is standing in the so -called KHADGASANA; in the Deogarh statue, it is attended by two Chowri bearers and two devotees in front of them. The emblem of elephant is shown as usual under the seat of the Jina. The Yaksa and the Yaksini occupy the two corners of the pedestal.

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1. माघे मासि सिते पक्षे रोहिण्यां नवमी दिने ।
सहेतुके वने सप्तपर्ण द्रुम समीपगः ॥ Uttara Purana, Parva 48.

2. Image of Ajitanath, Deogarh, No. 2526 List of Photo-negatives, A. S. I.

3. Catalogue of the Sarnath Museum No. g 61.

The origin of his symbolism and his name can be traced to the Jaina books. The Jina's mother saw an elephant in her several dreams[1] An elephant in India is always connected with kingly power. After his birth all his father's engmies were conquered (Jita), hence his name the 'invincible' one. The Śvetāmbara author Hemchandra interprets his name as 'not conquered by excrement of the bowels etc.[2]

The Digambara authoritative book, the UTTARAPURĀṆA explains the word Ajita as not conquered by sin or by allheretics![3] Thus, all the facts and ideas primarily connected with the life and teachings of this Jina, converge to one point "invincibility", 'conquest.' His elephant emblem, his Yaksa's just the identical emblem together with the warlike symbols of spear, goad, club etc., his Yakṣini's symbols noose, goad etc eminently express the idea of temporal conquest, on one hand, the symbols of rosary, Varada mudrā, and abhaya mudrā on the part of the Yakṣa and Varada mudrā on the part of the Yakṣini, the idea of spiritual conquest on the other.

SAMBHAVANATH.

The Jaina literature relating to our subject provides the distinct clue to identify the........................

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1. The dram of an elephant admitting into the mouth of Ajita's mother is particularly mentioned in the undermentioned verse.

देवीं विजय सेनाख्यां षोडश स्वप्नपूर्वकम् ।
प्रविशन्तं विलोक्यास्य वक्त्राब्जं गन्धसिन्दुरम् ॥ Uttara, 48 par.

2. पुरीषहाऽऽदिभिर्नजित इति अजितः ।

3. पापैः कदापि न जीयेतेपमिति वा दुर्वादिभिश्चाखिलैः ।
नामान्यवर्थमिवाप्त वागिति विदां स्तोत्रस्य पात्रं भवन् ॥

Uttarapurana-Parva 48.

image of Sambhavantha. That clue is the symbol of horse (TŪRAYA SKT TVRAGA) connected with his representations. We are informed from the same literature of his Yaksa being Trimukha and Yaksini being Duritari Devi — other special marks of his images. The tree under which Sambhavanath received the KEVALA knowledge and of which the mention is made in the Jaina books is the Indian Śāla tree[1] (SHOREA ROBUSTRA) — his Chowri bearer is called Satyavīrya. So far with iconographical details.

The Jina's parentage has come down to our knowledge through Jaina history. His father was a king named Dridaraja and his mother was called Susenā. His birth place is Śrāvasti.[2]

We come now to discuss the origin of his name respecting which there is a tale in Jaina books. "The king, his father, had been distressed to see the way his dominions were ravaged by plague, but when he heard the good news of the boy's birth, he felt there was a chance (SAMBHAVA) of better times coming, hence the boy's name "[3]. The Jina's symbol of horse,

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[1] द्विसप्तसुगते दीक्षा वने शालतरोरध: । Verse 40 para 49 Uttarapurana,

[2] दीपेऽस्मिन् भारते वर्षे श्रावस्ति नगरे शिल :।
राज्ञः कश्यप गोत्रस्य दृढराजस्य सद्युते ॥
. . . . . वल्लभेक्ष्वाकु वंशस्य सुषेणा ततसुरागमे ॥

[3] Heart of Jainism p. 51,

Cf. यद्वा गर्भस्थेऽस्मिन् द्युते राज्ञा जननी न जितेत्य जितरां सुखं भवत्या-
स्मिन् स्तुते शम्भवः । यद्वा-गर्भगतेऽप्यस्मिंस्त्रंभ्यधिकयस्य सम्भवात
सम्भवोऽपि ॥

which in India is regarded as auspicious [1] originates from the idea of good chance associated with his name. His Yaksa's emblem of a mongoose Skt. SARVATOBHADRA ('lucky on all sides) and the Yaksini's name as Duritari, meaning 'vanquishher of enemies' and her symbols of Varada mudrā, fruit and Abhaya all very clearly bespeak the same idea of auspiciousness or 'good chance'.

Not many sculptures of Sambhavanatha have yet been found out. But those that are found show in lithic art the aphorism of iconography as inunciated before on the basis of Jaina original texts.[2]

ABHINANDANANATHA

The fourth Tirthamkara's iconographic marks may be gathered from the different Jaina books in different contexts. His emblem or the so-called LAÑCHANA is an ape.[3] The tree connected with his Kevala knowledge Piyala (Veśali tree according to other texts). The Yaksa believed to have been appointed

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1. धेनुर्वत्स प्रयुक्ता वृषगजतुरगा दक्षिणावर्त्तवन्हिः ।
दिव्यस्त्री पूर्णकुम्भा द्विजनृपगणिका पुष्पमालापताका ।।

& c, are luckey things at all times.

2. An inscribed image of Sambhavanatha at Khajraho in Hamirpur. cf. Cunningham, Archs Surv, Rep. Vol. II., Epi. Indi. Vol. 9 112 & plate III.

3. In another text the list of the Lanchanas is given as fellows:
गौर्गजोऽश्वः कपिः कोकः कमलं स्वस्तिकः शशी ।
मकरः श्रीद्रुमो गण्डो महिषः कोल सेधिकौ ।।
वज्रं मृगोऽजषृगरं कलशः कूर्म्म उत्पलम् ।
शंखो नागाधिपः सिंहो लाञ्छनान्यर्हतां क्रमात् ।।

by Indra, as in all cases, to serve him is named Isvara and the Yaksini's name is Kali. The particular pose in which he is to appear in sculpture is called Khadgasana i.e., standing posture.

In sculpture, all this specification has been followed almost strictly. The examples of his figures are rare in India.

In Jaina history of pontiffs, Abhinanadananath's birth-place is Ayodhyā.[1] His father's name is King Svayamvara and mother's name Siddhāratha[2]. He attained moksa accompanied by a thousand monks, as, indeed did all the first eleven Tirthamkaras except Supārśvanātha.[3]

In treating of his symbolism, we encounter some difficulties. His main symbol is a monkey. If we interpret hari, one of the dreams of Jina's mothers, to stand for a monkey, the propriety of the emblem is explained. Hari also means a lion, which makes it a symbol of Mahāvira. The real nature of his Yaksa and Yaksini may, to some extent, help us to get at

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1. The birth places of Jainas are given collectively in the following passage:-

……………… जम्मस्थ इमा नु नयरीओ |
इक्खाग भूमऽज्जुज्झा सावत्थी दो अनुज्झो कोसंबी |
वाणारसि चन्दपुरी कायंदी भद्दिलपुरं च ||
सीहपुर-चंपक पिल्लाऽनुज्झरयाणपुर तिगयपुरमोहेला |
रायगिह मिहिलसूरिय-पुर वाणारसि यकुंडपुरं ||

— Abhidhana Rajendra Satta.
Dvar 20.

द्वीपेऽस्मिन् भारतेवर्षे साकेतनगराधिपः |
राजा स्वयंम्वरो नांम्ना सिद्धार्थास्याग्रं वल्लभा ||

— Uttara P. 16 verse

3. Heart of Jainism p. 52

the meaning of the symbols. Yaksa, as we have seen, is named Isvara and Yaksini is named Kali. Clearly, they are Śaivite deities borrowed from the Brāhmanic pantheon. Thus, it is likeliest to connect the ape of the Jina with the apish incarantion of Isvara or Śiva. The explanation of his name is given clearly enough in the Jaina books.[1] According to it, he acquired the name of Abhinandana because he used to be honoured (Abinandana) by Indra and others.

He is known from the Jaina Literature to be associated with the symbol of a curlow (KRÂUNCHA) or a red goose. The KEVALA tree, in his case, is PRIYAMGU. The Yaksa and Yaksi attending upon him in the image are named Tumbaru and Mahakali. His chowribearer is called Mitravīrya.

SUMATINĀTH.

The sculptures extant agree with the rules of Iconography as given before. Besides the fundamental marks, which specialise one Jina from all the rest, the sculpture contains the figures of the flying garland bearers, the drums etc., and sometimes miniature figures of other Jina which with the main figure complete the number of twenty-four. The lion seat is meaningly borne by a pair of lions. Two elephants often are seen either pouring showers of water or merely standing at the top of the main figure. Apart from the special cognizance of the Jina, a Cakra or wheel is noticed represented on the pedestal. The

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[1] अभिनन्द्यन्ते देवेन्द्राऽभिरित्यभिनन्दनः ॥

Abhidhāna-Chintāmani.

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donor's image is also included below the feet of the statue. Images of Summatinātha have been found in many places in Northern India, the most noteworthy figure to be mentioned is the one discovered at Sahet Mahet.[1]

The Sumatinatha's native place and his parents have been mentioned in the Jaina traditional history. His birth place was Ayodhya (Saketa), his father was called Megharatha and mother Mangalā.[2] When and how he attained the Kevala knowledge and what palanquin carried him, all these are given in the UTTARAPURANA. We omit, however, those details as rather too far from our main topic.

With regard to the derivation of his name, there is, as usual, a story to explain it. "The child was called Sumatinath, because even before his birth his mother's intellect (Sumati) was so sharpened. To prove the queen's ability, a story resembling that of the judgment of Solomon runs. An old Brahmin died, leaving two wives; both women claimed the only son as their's and the dispute was taken to the queen to settle, who decreed, as Solomon did (and with similiar result), that the living child should be cut in to two ".[3] The Jin'as Lanchana of a goose has clear............ ....

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[1] See. Arch. Surv. Rept. 1907-8.

[2] द्वीपेऽस्मिन भारते वर्षे साकेते वृषभान्वये ।
तदगोत्रे क्षत्रियोऽरत्नारिः श्लाघ्यो मेघरथोऽभवत् ।
मंगलास्य महादेवी वसुधारामि पूजिता ॥

Uttarapurana.

[3] Heart of Jainism p. 52 cf. शोभना मतिर्यस्य सुमतिः । यद्वा गर्भस्थे जनन्याः सुनिश्चिता मतिरभूदिति सुमतिः ॥

Abhidhana-Chintamani.

association with the same symbol of Sarasvati, the goddess of intelligence. It summarily symbolises the central idea of Sumati or Intelligence behind the life of the Tirthamkara. In other cases, we shall see, the symbol is the material object to stand for the name. As for example, the crescent is the symbol of Chandraprabha (lit. 'Shining like the moon')

PADMAPRABHA.

The books of Jainism assign to the sixth Tirthamkara Padmaprabha the chinha or iconographic cognizance of a red lotus. His Kevala tree is called the CHHATRABHA. The attendant spirits are named Kush~~ama~~uma and Syama (Dig. Manovega). The chowri-bearer, generally, the contemporary king is Yamadyuti by name. So far with sculptural details from literary sources.

The sculptures of Padmaprabha so far discovered in Jaina places, though not many in number, when seen in the light of iconography tally with the above description.[1] I have seen two images of Padmaprabha wrongly identified as Mahavira on the Vaibhara Hill in Rajgir with the clear symbol of a lotus on the pedestal. The two lions should not have been mistaken for the symbol Mahavira in the presence of the lotus, the lions being simply the bearers of the Simhāsana or lion-seat.

We are informed by the Jaina Puranas of both sects that this native place is Kauśambi. His father's name is known as Susima.(?) Other details are left out......................

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[1] Cf. Cunningham: Arch. Surv. Rep. VIII, p. 193

as being redundant.[1]

Two interpretations of his name are given. First, his colour was of a red lotus, hence the name. Second, his mother, while the Jina was in her womb, expressed a desire to sleep upon a bed of red lotuses, which was fulfilled. This originated the name. His symbolism is just expressive of the same fact. The name of Yaksa attendant Kusuma connected with him means a flower and lends support to the very idea.

SUPĀRŚVANĀTH.

He has, according to the canon, the emblem of the mystic cross called the svastika. Books give him the additional symbolic decorations of serpents. There is some regularity with regard to the number of the hoods of the serpents. The number must be either one or five or nine.[2] His Kevala tree is Śirisa (शिरीष)[3]

The attendant spirits serving him are Mātanga and Śānti (Dig. Varnadi and Kāli). The name of the bearer of the fly-fan is Dharmavīrya.

Now, the Puranas give the historical news that

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1. जम्बुद्वीपे च कौशाम्ब्याः पतिइक्ष्वाकुवंशजः ।
गोत्रेणाकाश्यपोराजा धरणाख्यो महानभूत् ॥
तस्य देवी सुसीमाख्या रत्नवृष्ट्यादिमानिता ॥ — Uttarapurana.

2. इगपण नव य सुपासे (एकः, पञ्च, नव च फणा सुपार्श्वे सप्तमं जिने ।
— Sattya-Suroddhara.43 Dvar.

3. सुपार्श्वो मौनमास्थाय छद्मस्थे नववर्षकः ।
सहेतुक वने मूले शिरीषस्य द्रुमुपोषितः ॥ _Uttarapurana.

he was the son of a Ksatriya ruling prince named Supmatistha. The mother was Queen Prithivi by name. His birth-place and kingdom was Banares and Kashi.[1] Unlike the other earlier Tirthamkara, he attained Moksa with only five hundred companions.

The representation of Supārśvanātha in art may either be seen in a group or single. Either of these representations fulfils the condition laid down by the canons. The most important point regarding Supārśvanāth's image is the five -fold serpent hood as distinguished from the usual seven-fold serpent-hood of Pārśvanāth.[2] Disregard or ignorance of this point has led to many wrong identifications. For instance, in the Catalogue of the Mathura Museum, Dr. Vogel has, in several instances, written without being sure " aJina, either Supārśwa or Pārśvanāth"[3] Again, the statue No. B 62 has been wrongly identified as Jina Pārśanāth. It is, in fact, the figure of Supārśvanāth. The image also shows another cognizance of the Jina, namely, Svastika. Prof. Vogel himself writes, " and that over the other most head on the proper left and the Svastika." 4.

His name has a historical meaning. He acquired the name of Supārśva because he was endowed from ....

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1. सुप्रतिष्ठ महाराजो वाराणस्यां महीपतिः।
तस्यासीत् पृथिवीषेणा देवी तस्यामहाङ्गरों ॥
Ibid.

2. Cunningham: Archt Surv. Rep. Vol XIX p. 6.
3. Prof. Dr. Vogel: Cat. Archt Mus. Mathura p. 72.
4. Ibid p. 77.

birth with 'beautiful sides' [1]. His mother suffered from leprosy in both her sides. This dreadful disease was cured before the child's birth, so he was given the name of Su (good) Parsva"(side)[2] This has also evident connection with his emblem of Svastika, which stands for good and auspiciousness.

CHANDRAPRABHA.

The main iconographic details to be gleaned from the Jaina books distinguish the image of Chandraprabha from all other Indian images. His Lanchana or technical emblem is the moon or the crescent. His special tree is Nāga (Nagakesar, नागकेशर). The goblins are Vijayā and Bhrkūti (Jvalamalini). The Chowri-bearer, who does him honour is called Dana-virya.

Many good specimens of this Jina's image have come to light in Northern India. All of them, however, answer the definitions as detailed above, in a specific way. The artists in India, it is well known, acted up to the demands of the priests and temple, worshippers. In sculpture, we get two types, the seated and the standing types, in which the main figure of the Tirthamkara appears amidst his attendants and Chowri-bearers[3].

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1. शोभनी पार्श्वविस्य सुपार्श्वः। — Hemacandra.

2. Heart of Jainism p. 52 53,

3. Inscribed image of Chandraprabha standing with other Tirthamkara Deogarh Fort, Dist, Jhansi, No.2224 , List of Photo-negatives A.I.S. in the same fort may be seen a seated image of the Jina, In Madanpur, Jhansi Dist., 5 Jina Figures have been found out of which one represents the Jina Chandraprbha: An erect Fig. of Chandraprabha from Gwalior is in the Indian Museum, Cat. 12., No. 3702.

It is obviously not a difficult question to explain the origion of his name and his symbolisim. Literally, he was called Chandraprabha because he had the lustre (Prabha) of that of the moon [1]. There is also a historical tradition accounting for this name — "Before his birth, his mother (the wife of the Rajput King of Candrapuri)[2] longed to drink the moon (Candra). To assuage her craving, a plate of water was one night handed to her in such a way that the moon was reflected in it; When the child was born, he was found to be as bright and white as the moon, which accordingly became his emblem, and he was called Candraprabha".[3] With such lunar association in life, one needs hardly any explantion to understand why the moon or the crescent became his essential symbol, we may also note in this connection that one of the dreams of the Jina's mothers is about the moon.

SUVIDHINATHA.

Suvidhinatha has two names given to him, another being Puspadanta. There is adispute over his emblem, some say , it is a dolphin (MAKARA) others declare it is a crab. His Yaksa and Yaksini- are named Ajita and Sutari Devi (Dig. Mahakali) respectively. The chowri-bearer......

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[1] चन्द्रस्येव प्रभाज्योत्स्ना सौम्यलेश्या बिशेषोऽस्य चन्द्रप्रभः।

— Hem Chandra.

[2] In the Benares district, also called Chandravati,

[3] Heart of Jainism p. 53 cf. तथा गर्भस्थे देव्याः चन्द्रपान दोहरो ऽभूदिति चन्द्र प्रभः।

has the name of Maghavataraja. The religious tree under which he attained the Kevala knowledge is the Naga according to some authorities[1], Malli according to other authorities.

From patriarchical history, we gather his native place was called KAKANADINAGARA. His father was the ruling prince by the name of Sugriva and his mother was named Rama[2], his place of Nirvana was Sameta Sikhara or Mount Parasnath.

A separate sculpture of Suvidhinatha is not yet known to the author. The Jina, of course, appears with the other 23 Tirthamkaras in a group. The sculpture, there is little doubt to say, must when discovered exhibit all the important iconographic details described above. The point of interest will be that some sculptures willbear the symbol of a crab.

The two names have two origins as might be expected. The name 'Suvidhinatha" was given to him because after an internecine warfare fought by his kingly relatives, they gave up fighting and took to performing religious duties. His birth eventually brought ' good order' (Suvidhi) to the distracted family. The other name, namely, Puspadanta was derived

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1. दिनद्वयोपवासः सन्नधस्तान्नागभूरुहः ।

Uttarapurana p. 85

2. द्वीपेऽस्मिन् भारते क्षेत्रे काकन्दीनगराधिपः ।
सुग्रीवोऽस्य महादेवी जयरामेति रम्यता ॥

Ibid.

3. शोभनो विधिर्विधानमस्य सुविधिः ।

Hemchandra.

From the fact that the Jina's teeth resembled the buds of a flower (puspa). The origin of his symbols seems prima facie rather enigmatic. Neither a crocodile nor a crab has been dreamt of the Jina's mother. Curiously, it is called KAKANADINAGAR, Skt. KISHINDANAGAR. Let us remember, his father is called Sugriva, his mother has the name of Rama. All this has curious association with the Ramayana. The Kishinda of the Ramayana was situated on the sea. Hence, it is evident that aquatic animals like a crocodile or a crab have come to be the emblems of this Tirthamkara. His Yaksa Ajita for the same reason has tortoise as vehicle and his Yaksini Sutara Devi has an urn symbolising her intimate connection with waters.

ŚITALANĀTHA.

The Tirthamkara in question was, as usual, born of a Ksatriya family of Malaya Kingdom. His birth-place is named Bhadrikapur or Bhadillapur (Madrapur according to one version). His parent's names were king Dridharatha and Queen Sunanda respectively.[1] His chowri-bearer was called Raja Simanghara. The tree under which he attained the Kevala knowledge is Vilva (Aegle Marmelos). The Jaina texts assign to him the Yaksa named Brahma and Yaksini named Asoka (Dig. Manavi). The Digambaras regard the Asvattha (Ficus religioso) as his emblem, the Svetambaras Srivatsa (wishing tree) for the same.

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[1] द्वीपेऽस्मिन भारतेवर्षे विषये मलयाह्वये ।
राजामद्रपुरे वंशे पुरोर्हृढरथोऽभवत् ॥
Uttarapurana p. 92 Ibid.

A separate specimen of Sitalanatha's image has not been discovered so far. When discovered, it is doubtless expected to yield a material illustration of iconographic canons discussed above.[1]

The Jina received the name of Sitalanatha in as much as he could take away men's heat of sorrow.[2] Another version explains the name as follows —— " The tenth Tirthamkar had marvellous power of imparting coolness (Sitalata) to fevered patients. Before his birth his mother laid her hand on her husband and immediately the fever which had defied all the efforts of physicians left him, and all his life being the saint had a similar power, hence his name Sitalanatha, Lord of coolness." [3] His emblems have not much to interpret. The Peepal tree is known for its cool shade, similary the Srivatsa symbol stands for auspiciousness and blessedness.

SREYAMSANATHA.

The Jaina texts concur in giving him the symbol of a rhinoceros. The Yaksa and the Yaksini to serve him as guards of honour, have been named as Yaksata

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1. Anderson: Catalogue of the Indian Museum Part II Gupta gallery Ta 1. The figure has been indentified as that of Sitalanatha. It seems to be a doubtful identification. First, no Jina figure is represented in the Bhumisparsa Mudra as in this case. Secondly, no specific sign of Svastika is to be seen on the pedestal of the sculpture.
2. सकल सत्त्व सन्तापहरणात् शीतल:। Abhidhana -Chintamani.
3. Heart of Jainism p. 53. Cf. तथा गर्भस्थे भगवति पितुः पूर्वोत्पन्नोऽचिकित्स्य पित्तदाहो जननी कर स्पर्शादुपशान्त इति शीतलः।

and Manavi (Dig. Isvara and Gauri) respectively. The tree special to him was Tumbara (तुम्बर)[1] or Tindaka according to some authorities. Raja Tripista Vasudeva was to act as a Chowri-bearer.

The sculptures hitherto found of Sreya msanath closely accord with the above iconographic prescriptions. At sarnath, in Benares, the traditional place of the Jina , there is a Jaina temple dedicated to this patriarch. An old image of the same Jina may be seen in the "Brahmanical sculpture shed" attached to the Museum.[2]

The Jaina PURANAS record this lineage. His father was a Ksatriya prince of Iksvaku clan named Visnu and his mother was called Visnudri. His home was a Śimhapuri, the present Sarnath.[3]

The origin of his name has a s usual, a historical tale to explain it. "King Visnudeva.......possessed a beautiful throne, but infortunately an evil spirit took up his abode in it, so that no one dare to sit there. His wife, however, so longed to sit on it that she determined to do so at any risk; to every one's astonishment she was quite uninjured, so, when her son was born, he was named Sreyamasantha, the Lord of good, for already he had enabled his mother to cast out an

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1. मुनिर्मनो हरोद्याने तुम्बर द्रुम संश्रय Uttarapurāna p. 103

2. See Fig. C. 6 2

3. द्वीपेऽस्मिन् भारते सिंह पुराधीशो नरेश्वरः।
इक्ष्वाकु वंश विख्यातो विष्णु नामास्य वल्लभा॥ Uttara p. Ibid.

evil spirit and so do a world of good (SREYAMSA)".[1] All this turbulence and forwardness on the part of both the mother and the child have been fittingly symbolised by the sign of a rhinoceros, so known for those qualities.

VASUPUJYA.

The emblem constantly associated with Vasupujya, as we gather from Jaina books, is the buffalo. The other characteristics of his image viz. the Sasanadeva and the Sasanadevi, are known by the names of Kumara and Canada (Dig. Gandhari). The tree which gave him shade while acquiring the Kevala knowledge is Patalika 'according to the Abhidhanachintamani and Kadamaba (कदम्ब) according to the Uttarapurana.[2] A King named Dirpista- Vasudeva is to wave the Chowri or the fly-fan by his side.

So far as my knowledge goes, one separate figure of Vasupujya has only been found in Northern India. It tallies with the above description.[3]

From Jaina sources, we gather that his father named Vasupujya was a Ksatriya prince of Iksvaku race. His mother is called Jayavati. Champapuri (Modern Bhagalpur) was his birth-place

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1. Heart of Jainism p. 54 .; For Sanskrit version. Hemachandra:-
तथा गर्भस्थेऽस्मिन केनाप्यनाक्रान्त पूर्व देवताऽधिष्ठतशय्याजनन्या-
ऽक्रान्तेति श्रेयो जातमिति श्रेयांश:।

2. कदम्ब वृक्ष मूलस्थः सोपवासोऽपहारके। Utt. p.p. 113.

3. One good figure of the Jina is in Nathnagar Jaina Temple, Bha-galpur.

His name has been derived in various ways. As he was the sone of Vasupujya, he was fitly called Vasupujya. It is said that while in the mother's womb, God Indra used to give his father wealth (Vasu). Hence his name Vasupujya. Thirdly , the gods vasus worshipped him, which led to his name as such.[1]

The only explanation that can be rendered to his symbol is that cattle formed the chief wealth in Ancient India. Hence, a buffalo as the emblem.

Jaina liturgical treatises attribute to Vimalanatha, the thirteenth Jina, the Lanchana or symbol of the boar. The particular attendant spirits attached to him are named as Sanmukha and Vairoti (Svetam- Vidita). The King to stand for his fanner is called Svayambhu-Vasudeva. His Kevala tree is Jambu (Black-berry).[2]

VIMALANATHA .

As for his parentage, his father's name is Kritavarman and mother's name is Suramaya. His birth occured in Kampilya (Kampil in Furrukhabad), the the Soutern capital of the Panchala.

An interesting story is told to explain the origin of his name. We reproduce it here. " He got his name Vimalanath, (Lord of Clearness) through the clearness (vimalata) of intellect with which he endowed ....

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1. वसुपूज्यनृपतेरयं वासुपूज्यः। यद्वा गर्भस्थेऽस्मिन् वसुहिरण्यं तेन वासवो राजकुलं पूजितवानिति। वसवो देवविशेषाः तेषां पूज्यो वा वसुपूज्यः प्रज्ञाऽऽधीन वासुपूज्यः। Abhichana-Cintamani.

2. निजदीक्षावने जम्बुद्रुममूले द्व्युपोषितः। Uttarapurana p. 126

his mother before his birth, and which she displayed in the following manner. A certain man and his wife unwisely stayed in a temple inhabited by a female demon, who , falling in love with the husband, assumed his real wife's form. The miserable man was quite unable to tell which was his true wife, and asked King of Kampilapura to distinguish between them. It was the queen, however, who solved the difficulty. She knew the long reach that witches and only withces have and telling the husband to stand a long distance off, challenged the two wives to prove their chastity by touching him. Both tried their utmost, but of course, the human wife could not reach so far, where as the demon wife did and thus showed her real character. "

The sharpness (of intelbect) of the Tirthamkara has been emblematized by the boar noted speically for its sharpness. We may compare , in this connexion, the boar symbol of the Buddhist Marici, the goddess of shooting rays of the dawn.

ANANTANATHA.

The symbolic mark which distinguishes Anantanatha from all other Tirthamkaras is the hawk according to Svetambaras and the bear according to the Digambaras. The Yaksa and Yaksini, the goblins, serving him are named Patala and Ananatamati (Svet. ....

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1. Heart of Jainism p. 55 cf. Hemchandra.

विगतो मलोऽस्य विमल ज्ञानाऽऽदि योगाद्वा विमलः। यद्वा गर्भस्थे मातुर्मतिस्तनुश्च विमला जातेति विमलः।

Amkusa) respectively. The Chowri-waver, in his case, was king Purusottama- Vasudeva by name. The tree associated with his enlightenment is Asvattha (Ficus Religioso).[1]

The Jaina Puranas give his father's name as Simhasena and mother's name as Jayasyama.[2] He was the Ksatriya Sovereign of Ajodhya, where the Tirthamkar was born.

He obtained his name of Ananta as his mother had seen an endless necklace of pearls. Jaina tradition asserts that an endless (Ananta) thread which lay about powerless in Ayodhya became endowed with power to heal diseases as soon as the Tirthamkar took his birth.

The idea of power and combating spirit have given rise to his symbols either of a falcon or a bear. His Yaksa and the Yaksini carry, it may be interesting to notice, warlike weapons symbolising the same idea.

The symbol by which an image of Dharmanatha is to be recognised is vajra-danda or thunder-bolt. The Yaksa couple to attend upon him are respectively called Kinnara and Kandarpa (dig. Mansi). The position of a fanner has been taken up by Pundarika-Vasudeva. The Kevala tree for him is called Dadhiparna or Sapta-chhada.[3]

DHARMANATHA.

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1. अश्वत्थपादपोपान्ते कैवल्यमुदपीपदत् ॥ —— Uttarapurana p. 157.
2. इक्ष्वाकु काश्यपः सिंहसेनो नाम महानृपः ।
   जयश्यामा महादेवी तस्यास्या वेश्मनः पुरः ॥
3. वने सप्तच्छदस्याधः कृतषष्ठोपवासकः । —— Uttara pp. 166.

The statues of Dharmanatha so far known to us correspond with the above description. The Nagpur Museum preserved two such images. They show the symbol of the thunderbolt and the Chowri bearer in a royal attire.[1]

With regard to his family we are told that his father's name was Bhanu Raja and his mother's name Suvrata. He was born at Ratnapura.[2]

He obtained the name of Dharmanatha because he saved mankind from misteries. There is tradition also that the Jina's mother performed many acts of religion while bearing him in the womb. Hence the name of the child as Dharmana tha.

It appears that the symbol of the Tirthamkar, as the name suggests, has evident connection with Yama's staff. God Yama has another name of the Dharmanatha or Dharma-raja. Hence, the similarity of symbolism.

SANTINATHA.

The cognizance which separates the image of Santinatha from those of other Tirthamkaras is a deer. The Yaksa and Yaksini attendants escorting him are respectively named as Kimpurusa and Mahamanasi............;............

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1. Vide B. 14 B. 15 . "They (Chowri-bearers)wear an elaborate diadem and many ornaments. They seem to be of royal rank." Descriptive list of exhibits in the Arch: Section of the Nagpur Museum pp. 27-28.
2. द्वीपेऽस्मिन् भारते रत्नपुराधीशो महीपतिः ।
देव्या भानु महाराज संज्ञस्य विपुलश्रियः ॥

Uttarapurana. Ibid.

(Svetam-Garuda and Nirvani), Raja Purusa Datta stands for his Chowri-bearer. The tree under which he attained the Kevala knowledge is Nandi Vriksa.

The images of Santinatha so far discovered are not a few in number. They all correspond with the descriptive details, as given above. In sculpture, we notice as his emblem, a pair of antilopes between a wheel. The attendant spirits occupy the recesses of the lowest panel.[1]

Regarding the Jina's parentage, we gather from Jaina books that King Visva-seana was his father and Acira was his mother. He was born at Hastinapur.

In Jaina history of pontiffs, Santinatha occupies a very high place. Not only did he revive Jainism, which was in danger of falling into oblivian, but he so consolidated the faith that it never disappeared again. Another extraordinary fact about him is that he was the first Tirthamkara to become a Cakravarti or emperor of the whole of India. The occasion[2], which gave origin to his name, is that before Santinatha's birth, his mother was able to stay the course of the pestilence which raging in the kingdom by ....

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[1] Vide a statue Santinatha in the Fyzabad Museum. Arch; 1907-08 No. 52, another seated image of the Tirthamkara in the Jogin ka Matha, near Rohtak town. Arch List No. 2430; In Khajuraho, Chhattarpur State, there is an image of Santinatha, 14 feet high ; in Sirankala, near Lalitpur, Jhansi, there is a temple dedicated to the same Jina; Cf. B 16. Catalogue of the Nagpur Museum ; Mm 1 (Gupta Gallery) Anderson: Catalogue of the Ind. Mus. pp. 201, 215 .

[2] Heart of Jainism p. 55 Cf. तथा गर्भस्थे पूर्वोत्पन्नाशिवशान्ति
समुदितिशान्तिः।

sprinkling the sufferers with Santi water. Hence, the name "Santinath" or ' Lord of Peace.'.

The symbol of an wheel flanked by two antilopes is exactly equivalent to the Buddhist symbol of the "Turning of the wheel of Law" at Sarnath. As we are informed that Santinatha revived the decadent Jainism, in other words, he preached anew the Jaina religion,[1] it is evident, therefore, he invented or adopted the common symbol of a wheel and two deer. It may not be unlikely that men, in later times, in analogy to the Buddhist symbol of preaching, assigned to his image the "Dharma-Cakkra" emblem.

KUNTHANATHA.

Jaina tradition as preserved in their literature, has always connected the symbol of a goat with this Tirthamkara. He has as his (Yaksa Gandharva and Yaksini Bala (Dig. Vijaya). The contemporary King, who carries his chowri-fan is called for attaining the Kevala knowledge is Tilaka taru.[2]

Hitherto, no image of Kunthanatha to the best of my knowledge, has come to light. Doubtless, however, any image when found out will shew unmistakably.........................

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1. For the alternate rise and decline of Jainism refer to the following passage. "After the Nirvana of the ningh Tirthamkara, Suvidhinatha, the Jaina fiath disappeared until the birth of the tenth Tirthamkara, who revived it; on his Nirvana it disappeared again, but was revived on the birth of the eleventh; and this continued to be the case until the birth of Santinatha, the Sixteenth Tirthamkara, after which it never disappeared again " Heart of Jainism p.55.

२.. तिलकद्रुमस्थलस्थ चैत्रज्योत्स्ना पराह्नके।

Uttara p. 2 281.

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the iconographic marks as detailed above.

His parent's names, as may be gathered from the Jaina Puranas, are variously called Surasena, Surya, Sivaraja (Svetambara version) for the father, Srikanta or Sri-devi for the mother.[1] His father belonged to the Kuru race, and Hastinapur as his capital, where the Jina was born. He, like his predecessor, became an emperor.

Two explanations of the origin of his name are given in the Abhidhana Cintamani. First the Jina stood firmly on earth hence Kunthanatsha. Secondly, before his birth, his mother saw a heap Kuntha) of jewels.[2]

Agni, the god of fire, is believed in India to be the presiding deity of wealth also. His symbol of goat has been borrowed in this case to symbolise the idea of riches, which too, is responsible for the origin of the Jina's name.

The eighteenth Jina Aranatha carries with him the mystic symbolof either the Nandyavarta (a kind of Svastika) or a fish. His ministerial staff consists of the Yaksa named Yaksendra and Yaksini named Dharani Devi. The ....

ARANATHA

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1. हस्तिनाख्यपुराधीशः कौरवः काश्यपान्वयः ।
सूरसेनो महाराजः श्रीकान्तारयाग्रवल्लभाः ॥—Ibid.

२. कुपृथ्वी तस्यां स्थितवानिति कुन्थुः। तथा गर्भस्थे मातीति जननी रत्नानां
कुन्थराशिं दृष्टवतीति कुन्थुः॥ Hem Chandra.

Mrs. Stevenson mentions two more explanations viz.:.. during his life, people began to show great kindness to insects (Kuntha) and the power of his enemies was stunted (Kuntha)".

sacred tree peculiar to him is chyata or mango tree.[1] Govinda Raja had the honour of holding his flywhisk.

One or two images of Aranatha that have been found out so far in Northern India meet the Conditions of iconographic marks mentioned in the preceding paragraph. These were discovered in Mathura and belong to the ancient Kushana age.[2]

Arantha's fahter was a Kstriya prince of the lunar race. He was known by the name of Sudarsana. The Jina's mother was queen Mitrasena. Their capital was at Hastinapur, when Aranatha was born.[3] This Jina also became an emperor.

He obtained the name of Ara because his mother saw a dream of a wheel (Ara) of jewels.[4]

It is obvious to explain his emblem of a Nandyavartta. This, als also fishes, come under the Astamangala or eight auspicious symbols.[5]

MALLINATHA.

The Jaina books point out to us the emblem of a water-jar distinguishing Mallinatha.

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1. रेवत्यां शुक्लपक्षेऽपराह्णेच्युततरोरधः। Uttara p.p. 286.

2. Vide Cahp. II. Plate VI. "Base of the image of the Nandya-varta or Ara, dated in the year 79", Cf. plates XCII , XCIVI figures showing Nandyavarta symbol on the chest. The Jaina stupa and other antiquities of Mathura by V.A. Smith.

3. हस्तिनाख्यं पुरं तस्य पतिर्गोत्रेण काश्यपः। सोमवंश समुद्भूत सुदर्शन समाह्वयः। मित्रसेना महादेवी प्राणेभ्योऽप्यस्य वल्लभा ॥ Uttra P.

4. तथा गर्भस्थे भगवति जनन्या स्वप्ने सर्वरत्नमयोऽरोऽदृष्ट इत्यरः ॥ Hem Chandra.

5. Aupapatika Sutra. The symbols are: (1) Svastika (2) Srivatsa (3) Nandyavartta (4) Powder. box (5) trhone of Fortune & c. Notes on Jaina Art by Dr. Coomarswamy. J.I.A., I.

MALLINATHA. sharply from his predecessors as well as his successors. His special attendant goblins or technically Sasana devatas are known as Kubera and Dharana Priya (Dig. Aparajita). Raja Suluma stands by his side as a Chowri-bearer. The Kevala tree in his case goes by the name of Asoka.[1]

Separate sculptures of Mallinatha are not altogether rare. The examples known to us materially verify the description given above. They particularly shew the emblem on the pedestal and the Sasna devatas in the two extreme corners.[2]

His father was the king of Mithila in Vanga (Bengal) and belonged to the Iksvaku race. His name was Kumbha and his queen was called Prajavati.[3] According to the Svetambara sect, Mallinatha was a woman. But the sculpture and the name ending in Nath (Mascu.) are not in favour of this tradition as they do not shew the Tirthamkar with any feminine signs..

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1. अधोस्तरोरशोकस्य त्यक्ताहिद्धतयाद्गतेः॥ Uttara p.p. 305

2. Nagpur Museum Fig. B. 18. The Jina is flanked by two attendants of royal birth. They seem to hold Chowri each in one hand vide catalogue p. 29. Fig. B. 19 "The proper right and left extremities of the pedestal are carved with the Sasanadevatas. Kuvèra and Dharanapriya respectively" vide catalogue p. 30.

3. अत्रैव भारते वङ्गविषये मिथिलाधिपः।
इक्ष्वाकुर्भूपतिः कुम्भनामा काश्यप गोत्रजः॥
प्रजावती महादेवी तस्य लक्ष्मीरिवा परा॥ Uttara p. p. 305
It is worth noting here that Mithila (Modern Darbhanga) is said to be a part of Bengal Banga Visaye).

The Jina acquired the mae of Malli as his mother longed for fragrant Malli (a kind of Jasmine) flowers while bearing him in the womb.[1] The emblem of a water-jar either symbolises the ninth dream of the Jina mother or one of the Asta-mangalas or eight auspicious things.

MUNI SUVRATA

The Jaina texts furnish the emblem of a tortoise which differentiates the image of this Jina from those of all the re rest. The Yaksa husband and wife a are called Varuna and Naradatta (Dig. Bahurupini) respectively. The king who plays the part of his Chowri bearer is named Ajita. The tree made sacred by being associated with the scene of his Kevala knowledge is Champaka.

The few sculptures hiterto discovered of this Jina shew, in unmistakable terms, the symbols and c. as we have described above. Of him, one separately sculptured image is only known to us.[2]

Regarding the Jina's parentage, we are informed that his father named Sumitra was the king of Magadha. His mother had the name of Soma (Padmavati according to some books) His dynasty is called the Harivamsa. The capital was at Rajgriha.[3]

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[1] Also. परीषहाऽऽदिमल्लजयान्निरुक्तान् मल्लिः। तथा गर्भस्थे भगवति मातुः सुरभिकुसुममाल्यशयनीय दोहदो देवतया पूरित इति मल्लिः।
Hem Chandra.

[2] Dr. Fuhrer obtained a black pillar with the representation of Munisuvrata not far from the gate of the Agra Fort overlooking the Jumana river.

[3] अत्रैव भारते राज्ञां पुरे राजगृहाये।

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His name originated from the fact that he kept noble vows (Suvrata, good voews) devoutly and he was a Muni or a Saint.[1] The tortoise as his emblem symbolises the idea of slowness and steadiness, the two requisite qualities for keeping vows.

NAMINATHA.

The emblem which is associated with this Jina is a blue lotus or the Asoka tree, according to the sectarian view of the Digambaras Bhrikuti and Gandari (Dig. Camundi) are his respective Yaksa and Yaksini.

The King who holds the Chowri-fan by him is called Vijaya Raja. The treeunder the shade of which he sat and attained the Kevala knowledge is Bakula.[2]

No image with the particular symbol of a lotus, so far as I know, has yet come to light. One image of a Tirthamkar with the sign of a lotus between two couches was seen by me among the group of Jaina statues on the Vaibhar Hill. It may presumably be the figure of Naminatha. Conches have been added to distinguish the symbolism of Padmaprabha, who likewise has a lotus emblem.

The Jaina Uttarapurana tells us that his father was a Ksatriya king of Mithila in the land of Bengal.

सुमित्रो मगधाधीशो हरिवंश शिखामणिः ॥
गोत्रेण काश्यपस्तस्य देवी सोमाह्वयासुरै ॥

Uttara pp. 318.

1. शोभनानि व्रतान्यस्य सुव्रतः मुनिश्चासौ सुव्रतश्च मुनिसुव्रतः ॥

Hem Chandra.

2. निजदीक्षा वने रम्ये मूलं वकुल भूरुहः ।

Utttara p. l. 437.

According to disputed opinion, the place was not Mithila but Mathura. The name of the Queen was Vappila or Vapra.[1]

We hear of explanation given in the Jaina books for the origin of his name. While the Jina was in the mother's womb, the enemies of his father bowed down (Parnama) in submission. Hence, the name Naminatha.[2]

NEMINATHA.

His emblem is known to be a conch-shell from the Jaina cononical texts. The Sasana devatas who attend upon him are Yaksa Gomedha and Yaksini Ambika (Dig. and Kusmandini). The Chowri-bearer, in his case, is King Ugraseana. His Kevala tree is called Mahāvenu or Vetasa.[3]

Fortunately for Neminatha, it is not hard to find examples of his sculptural representations. Those that are discovered agree with what is prescribed by iconographical canons.[4]

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1. जम्बुपलक्षिते द्वीपे विषये वङ्गनामनि ।
मिथिलायां महीपालः श्रीमान गोत्रेण काश्यपः ।
वप्पिला तन्महादेवी वसुधारादि पूजिता ॥ Ibid.

२. यद्वागर्भस्थे भगवतिपरचक्रनृपैरपि प्रणतिःकृतेति नमिः ।
Hem Chandra's Abhidhana Cintamani.

3. षष्ठोपवासयुक्तस्य महावेणोरधः स्थितः Uttarapurana p. 499

4. Two images of Neminatha are kept in the Mathura Museum, vide Fig. B. 22, " ..... under these two attendants are two crouching figures male and female, with a staff in each hand. They propbably represent Yaksas:" Under the inscription in conch"- Vogel's Catalogue of the Arch: Museum at Mathura p. 7
Vide also fig. B. 77. cf. B. 120, Nagpur Museum, Cata. p. 30

The Jina's parentage and family have a well-known historical background according to the Jainas. His fater was named Samudravijaya. He was the king of Sauripuri or Dwaraka. His race is known as Harivamsa. Neminatha's mother's was Sivadevi.[1] The most interesting point in this connection is that Neminatha was a cousin of Sri.Krisna and Valadeva.

His name has been derived in two ways. First, his circumference (figuratively) was like that of the Dharma Cakkra.[2] Secondly, before his birth his mother saw a wheel of black jewels. Hence, his other name of Aristanemi.

His emblem of a conch may be accounted for as being symbolic of his residence in a sea-side place where conches are abundantly met with or as reminiscent of his kinship with the Vasinavite family of Srikrisha.

PARSVANATHA.

He is one of the greatest Tirthamkaras or Prophets of Jainism. Some, with a scrupulously historical eye, regard him as the true founder of the Jaina faith[3] His historicity is unquestioned, his date is almost precisely known and his influence on the Jaina religion is of leading importance. From all sources, we gather his emblem..

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1. राज्ञः काश्यप गोत्रस्य हरिवंश शिखामनेः।
समुद्र विजयाख्यस्य शिवदेवी मनोरमा ॥ Uttara P. I ibid.

2. धर्म्मचक्रस्य नेमिवन्नेमिः नेमी तीव्रन्तोऽपि दृश्यते।
Abhidhana-Cintamani.

3. According to Rhys Davids, Parsvanatha was probably the founder of the Sect. Ency Britt. 9th ed. Vol. XII. p. 543.

or congnizance is a snake . In sculpture, snake seems to be every thing with him. Not only do we find, snake in the usual place of the symbol, we find, snakes canopy him with three or seven or eleven hoods.

His Yaksa is called Parsva or Vamana or Dharanendra and Yaksnini is called Padmavati. The king, who stands by his side as a Chowri bearer is known as Ajitaraja. The Devadaru (Deodar) or. Dhataki is his Kevala-tree.

No death of images for Pasvanatha ! His statues can equal in number those of Mahavira abundantly found in ancient places of Northern India. In sculpture, several coils of the snake, which flank him are to be noticed. Parsva's Yaksa carries a snake. The Yaksini, also has the cobra as her vehicle.[1] Much is known from Jaina Puranas and Caritas of Parsvanātha's personal and family history. He was probably born about 817 and dies about 717B.C. His father Asvasena was the King of Benares. His mother's name was Vama or Brahma.[2] Parsva was a brave warrior and once he carried his victorious arms down to Kalinga. He married the daughter of King Prasenajit,

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1. Vide Pl. standing image of Parsva. in the Jogionka Math near Rohtak town, No. 2431; Mathura Museum B. 62 catalogue p. 77. Nagpur Museum, Figs. B.21 B.22 D 23 B. 24; Raipur Museum, B. 5 , (Nagpur Museum catalogue, Appendix p. 3); 2 Figs. of Parsva discovered on the Vaibhara Hill , Rajgir, they shew 7 hoods of the snake; Cr. 1, Cabinet 5, Gupta Gallery, Indian Museum. Ibid. J. Ms. 1, J. Ms. 2.

2. वाराणास्यामभूद्विश्वसेनः काश्यप गोत्रजः ।
ब्रह्मास्य देवी संप्राप्त वसुधारादि पूजना ॥
Uttara p.

King of Kosala, but like Prince Siddharttha, he left his princess to follow the life pf an ascetic at 30 yearso of age. He preached his doctrines of love and universal fraternity for abour 70 years and finally attained liberation or Mosksa on Mt. Summet Sikhara now called after him giri Parsvanatha Hill, in South Bihar.

A little history mixed with mythology is accredited to Parsvanatha. The story how he saved a serpent from being burnt by an ascetic named Katha may be studied critically and iconographically. One day Parsva sees Katha surrounded by a great concourse of people, performing the severe five-fire penance. And he sees that Katha has thrown a great serpent into a fire-pan. He asks the reason. for this pitiless practice, in consistent with Katha's own austerities Katha replies that kings might understand elephants and horses, but the sages alone understood religion. Parsva has the fire put out; the agonized serpent comes out and Parsva makes his people show honour to him. Absorbing the essence of their worship , the serpent is reborn as Dharana, the wealthy king of the Nagas in Patala, Katha, as the result of his false practice, is reborn as an Asura by name of Meghamalin,' One day, "Parsva happening to see on the wall of his palace a picture of the Arhat Nemi, who had taken the vow early in life, decides to do the same........ He wanders from place to place, instructing and acclaimed as a Saint. While standing in the forest of Kausambi in the Kayotsarga posture, the serpent king Dharana comes in great state to do him ....

honour, performs a mimic representation and during three days holds an umbrella over his head to protect Him from the sun. The Asura Meghamalin (the soul of Kamatha) attacks Lord Parsva with tigers, elephants & c. Dharana, then excoriates Medhamalin's hatred of the Lord, pointing out he had done him no injury but on the contrary, had saved him from the sin of burning up Dharana on the occasion of his uncanny practice.[2] "

The name of Parsva has been explained in Jaina literature differently. "He touches (Sprisati) all ideas by knowledge" is one version. The name was given him because his mother before his birth while lying on her couch, saw a black serpent crawling about. This is the version of the Parsvanatha Carita also. Thirdly, he is the lord (Natha) of his Yaksa named Parsva.[2]

Very little now remains to explain emblem of a serpent. Throughout his life and tradition, serpent plays a prominent part. We shall have a further ....

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1. M. Bloomfield: The Life and stories of the Jaina Saviour. Pracvanatha (Baltimore, 1914), based upon Parsvanatha Carita p.10. The same incident we find represented in some images of Parsva. Vide J. Ms. 1(Gupta Gallery) Indian Museum, "The rest of the slab is profusely covered over with human figures, demons, monsters, and animals, doubtless a representation of the attack of Parsvanatha by his enemy Kamatha, treated after the fashion of the attack of Mara on Buddha Gotama" Anderson: Catalogue Part II.
2. स्पृशति ज्ञानेन सर्वभावानिति पार्श्वः। तथा-गर्भस्थे जनन्यानिशि सर्पो दृष्ट इति गर्भानुभावोऽयमिति मत्वा पश्यतीति निरुक्तात् पार्श्वः। पार्श्वोऽस्य वैयांवृत्यकरः यक्षः तस्य नाथः पार्श्वनाथः।

Adhidhana-Cintamani.

Occassion of dealing with the symbolism of the Yaksas and Yaksinis separately. It here suffices to add that the Ganadhara Sarddha-Sataka speaks of Parsva wearing nine serpent's hoods; (PARSVANATHA NARAPHAN DHARANA).[1] Thus, the canon of the numbers of hoods cited above is not always regular.

MAHAVIRA.

Mahavira, the twenty-fourth or the last Jina is the greated of allthe Tirthamkaras. His position is of unchallenged eminence in the Jaina religion, history and iconography. Being the Lion among the Jaina prophets, rightly given was his emblem of a lion. His Yaksa spirits are respectively known as Matanga and Siddhayika. The Magadhan King Srenika or better knwon as Bimbisara acts as his Chowri bearer. His KEVALA tree is called SLA (L. Shorca Robusta).

The statues of all sizes, which number great, have been found in all Jaina places of Northern and Southern India. The complete images show in details an accord to the description furnished above. Standing and seated figures have been met with, which range in size from a miniature to a colossus. In most cases, the image is represented as seated rather than standing in which posture other Tirthamkaras usually appear in sculptures.[2]

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1. Bloomfied, Ibid. P.20 See weber Verzeichnisse Vol. II P. 982. Rohineye-Carita, stanza, however, asserts clearly that Dharanendra here called ' Naga King of Patala' covers him with seven hoods.

2. Vide Fig. B. 25., Nagpur Museum, Fig. B.4 Raipur Museum; Two very ancient images in the Arch; Collection, on the Vaibhar Hill, Rajgir; See T a 2 Fig. (Gupta Gallery), INDIAN MUSEUM.

Regarding his life history, the Jaina books such as the Kálpa-Sutra, Uttara.purana, Trisasti-Salaka Purusa Carita, Vardhamandcharitra yield abundant materials. We just deal with those important events of his life, which relate directly to his images and worship. The five Kalyanakas really mark out the salient periods of a Jina's life. These in Vardhamana's life are associatied with interesting episodes.

Vardhamana was born of a royal family of Videha or North Bihar, his father Siddhartha, being the ruling prince of Kundapura, the abode of the Nata or Naya clan. His mother is known by the name of Trisala.[1] Connected with his birth is the auspicious legend that the Tirthamkara was actually born of Devananda of the family of Jalandhara, wife of Rishabha Datta, a Brahman, but Indra finding that a Jina ought not to according to tradition, take his birth in a Brahmin family, transferred the foetus through his general Harinegmesa to the womb of Trisala, a Ksatriya lady of ,,,,.........................

Anderson: Catalouge, Part II., p. 207 the Gwalior Fort sculptures include many prominent figures of Mahavira. In the Deogarh Fort I noticed a well-preserved image of Vardhamana on a plinth near the western gate. The fig. is attended by his Yaksa and Yaksini. The earliest images of the Tirthamkara are those which were discovered from the Kankali Tila. Vide Pl. XVII. XCI. V.A. Smith's "The Jaina stupa and other antiquities of Mathura ".

[1] भारतेऽस्मिन् विदेहाख्ये विषये भवनाङ्गने ।
राज्ञः कुण्डे पुरेशास्य वसुधारापतत् पृथुः ।
सप्तकोटी मनीः सार्द्धाः सिद्धार्थस्य दिनं प्रति ॥

Uttarapurana.

royal fmaily.[1] The child Vardhamana had shewn early signs of being destined to be a Prophet. Thirty years he lived as a house-holder, but after his parent's death, he determind to take the ascetic life and obtained the permission of his brother , who had , then , became king. He renounced everything, all his gold and jweles, distributing them in chairity and dividing them among his relatives. He then proceeded in his planquin to the Park called Sundavan (Sveta) or Sarathi Khanda (Digm. in Kundanagar (of Vaisali) and there under the Asoka tree, he stripped himself of all his raiments and jewels and entered upon an ascetic life of severest penances and austerities.

The adorable ascetic here for one year and a month wore clothing, after wards he went robeless and had no vessel but his hand. Mahavira for twelve years and full six months, entirely neglected his body, and laid aside all care of his person, he conducted himself with perfect patience and equanimity and felt nothing dispirited by the wretchedness ~~and~~- of his condition. He had no attachment or tiebinding him to the world. These ties are of four kinds; articles of possession, place, time and affections.[2] "Bound neither to this world nor to the world to come desiring neither life..................

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[1] Cf. तस्या देवनन्दायाश्च गर्भयोर्व्यत्ययो मया ।
विमृश्यैवं शतमखः समाहूय उगित्यपि ॥
आदिदेश तथा कर्तुं सेनान्यं नैगमेषिणम् ।
विदधे नैगमेषी च तथैव स्वामिशासनम् ॥

Trisasti-Salaka-Purusa -Carita, Parvan 10., 2nd Sarga. 24-25.

[2] Rev. J. Stevenson's Version of the Kalpa Sutra (1848).

nor death, wholly superior to wrldly attachments, he set himself to slay the enemy works (KARMÂ).

The third stage of Mahavira's life is represented by his attainment of Kevalajnana or Perfect knowledge. After twelve years of constant practice of ascetism and meditation, when he was 42 years old he went to a place differently known as Trimbikagrama or Jrimbhikagrama, not far from the Parsvanath hills. There under the shade of a Sal tree by the side of the river called Rituvalika or Rijuvalika, he 'Sitting in a crouching posture, as one does in milking a cow' (Samparyamkasana), he was in deppest meditation and attained the absolute or the perfect knowledge. From that imte, he became an Arhat or Jina.

Then began his career as a preacher of his doctrine which went on for 30 years until his Nirvana or death. The fundamental point in his doctrine is that birth is nothing, caste nothing, and authority of scripture is nothing but Karma every thing and one gets full release from the revolution of births and deaths on the destruction of Karma through utmost austerities. Like Buddha, he preached first to the rich and aristocratic, and though his followers are to be found more amongst the middle classes, his earliest supporters seem to have been rulers and petty kings.... The Digambara and and Svetambara legends given the names of the different rulers Mahavira visited, and tell how Cetaka, king of Videha became a patron of the order, and Kunika, king of Anga, gave him the most cordial welcome, ...

and how, when he travelled as far as Kausambi, he was received with the greatest honour by its King Satanika, who listened with deep interest to his preaching and eventually entered his order. The Digambaras claim that in 30 years he converted to Jainism, Magadha, Bihar, Prayaga, Kausambi, Campapuri and many other powerful states in North India.[1] The places visited by the Jina number great in the Jaina chronicles. The first rainy season of his religious ministry was spent at a town named Asthigrama. "Proceeding then to Champa and Prishtachma, he there spent 3, at Vanijyagrama near Vaisali he spent 12, and in the village of Nalanada, near Rajgriha 14, six at Mithila, two at Bhadrika, one at Sravasti, one at Panitabhumi, and the last of the rainy season, he spent at Pawa, the place of his Nirvana. His first disciple was Gotama Indrabhuti, who attained Supreme knowledge and became the chief of his perfectly initiated disciples. At the last named place, sitting on his lotus seat, he preached the fifty five discourses that explain the results of Karma and while repeating all alone the sixty-sixth called the chief lesson, he passed away at the age of 72 in about 527 B.C.

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1. The Heart of Jainism p. 40.

2. This short life of Mahavira is sketched mainly from the Kalpa Sutra of the Śvetambaras. The Digambaras, however, differ in the points of his birth, marriage and dress in the Saint's life. Cf. Uttarapurana and the Digambara Harivamsa Purana Chaps. II. III.

We are to deal now with the origin of his name and symbolism. The two principal names by which he was known wer e Vardhamana and Mahavira. The first name is explained as 'since the prince was placed in the womb of the Ksatriyani Trisala this family's (treasure) of gold, silver, riches, corn, jewels, pearls, shells, precious stones and corals increased, therefore, the prince shall be called Vardhamana (i.e. Increasing)[1] He was called Vira or Mahavira in as much as he specially sent away the deeds (KARMAS)[2] .

His symbol of the lion is the most befitting mark of his spiritual herosim . His forbearance, his austerities, his strenuous work in the path of destroying work are all unmistable proofs of his lion-like personality. Indeed, he figures amongst the whole range of Jaina Tirthamkaras as the Coeur de lion. For the same reason, we find his Yaksini Siddhayika has the symbol, as her vehicle, of a lion. His Yaksa Matanga riding an elephant personfies the royal power, which was associated with Vardhamana in his worldly as well as in his spiritual life.

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1. Acaranga Sutra, S.B.E. xxii. p. 191.

२. विशेषेंरा ईरयंति प्रेरयंति कर्म्मानीति वीरः/Abhidana Chintamani.

He had also five names Vira, Ativira, Mahavira, Sanmiti Vardhana.

THE YAKSAS AND THE SASANA -DEVATAS.

In what period of time and how the Yaksas and their spouses Yaksinies otherwise known as Sasanadevatas first appeared in the Jaina pantheon, we have no means of ascertaining. This much can be said with reliable certainty that these demi-gods do not represent pruely Jaina elements but the form in which we find them is an outcome of mixture of ideas. The names of some of the Yaksas and Sasana-devata betray, unmistakeable identity with those of Hindu deities while the symbols connected with them are also of those of the latter class. These are :-

प्रचेतसः सुता यक्षास्तेषाँ नामानि मे शृणु ।
केवलो हरिकेशश्च कपिलः काञ्चनस्तथा ।
मेघमाली च यक्षाणां गणा एष उदाहृतः ॥

Agni-Purana.

The Yaksas as a class had existed in popular belief and in literary tradition of the Hindus much earlier than the rise of both Buddhism and Jainism. Kuvera or Vaisravana, the king of the Yaksas, who was the treasurer of Siva and lord of the Alaka is several times referred to in early Hindu literature. His attendants were many and several of them are mentioned in a canonical text of the Jainas thus, Purana bhadra, Manibhadra, Salibhadra, Sumanabhadra Laksharaksa, Purna raksa, Sarvana, Sarvyasas, Sarava......................................

Kama, Samriddha, Amogha, Asmata.[1] Of these Manibhadra, whose anothher name is Yaksendra or Yaksapati[2] attained much antiquarian importance on account of a discovery of his image in the frontier. Such discussion was evoked and it was generally accepted by scholars that Manibhadra was a Yaksa. It may be remarked here in brief that this image must be Jaina in origin on the ground that Manibhadra's name as Yaksendra is counted in the list of the Jaina Yaskasa and the inscriptionin the pedestal reads like the Mathura Jaina-inscriptions. The Yaksas are, in Indian tradition, regarded as the presiding spirits over wealth and therefor fore it is easy to see why Jainas who represent a mercantile class specially endeared themselves to this cult and appropriated them especially among the class of their Dundhi devas or highest divinities.

In the foregoing chapter, we have had occasion, in connection with the individual Tirthamkaras, of Making mention of the Yaksas by names but a description of their general character was not outlined. ' A Yaksa is a devotee of the Tirthamkaras[3] so defines a Jaina...

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[1] Bhagavati-Sutra III, 7 also discussed by Rai Bahadur R.Chanda in his "Four ancient Yaksas statues" p. 6. Journal of the Dept. of Letters, Cal: University 1921.

[2] See M. BH.

[3] यक्षाभक्तिदक्षास्तीर्थकृतामिमे | Pravachana - Saroddhara,

Cf.

यापाति शासनं जैनं सद्यः प्रत्यूह नाशिनी ।
साभिप्रेतं समृद्ध्यर्थं भूयात् शासन देवता / Pratishha-kalpa p.13.

liturgical text. According to the Jaina belief, Indra appoints one Yaksa and Yaksa and Yaksi to serve, as attendants, each Tirthamkaras. The Yaksa would be on his right side and Yaksini on his left. Thus, they also came to be called Sasana Devata or attendant spirits. According to Hemachandra, a Yaksa originates from the particular religious spirit of a Jina[1] Hence, we can take, in all strong probability, that the Yaksa was the leader of the disciples and Yaksini was the first female convert. Truth of this statement can also be supported by the fact that just like the disciples of the Buddha in his image, the Yaksa and the Yaksini occupy the corner of the pedestal on which the Tirthamkara figure is seated. In later development, the Yaksa cult obtained greater veneration among the Jainas, hence we find detached independent images of the Yaksas among the ancient rumins. In this connection we should bear in mind that the Yaksas are traditionally known as demi-gods of riches Kuvera, theri leader, being the supreme deity of treasurers. The question may arise why the Yaksas play such a prominent role in the Jaina pantheon and why they became associates of the Tirthamkaras. It may again be conjectured and probably with strong grounds that as the......................

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[1] Yaksa is always spoken of as "त्तीर्थजन्मा" "त्तीर्थभू:" ततश्चतीर्थे तत्रैवोत्पन्नः" "तीर्थ तत्र समुत्पन्ने" etc. repeatedly in Hemchandra's Trisasthi Salakapurusa-carita, A Yaksa is again clearly described as the defender of the Jina's religion.

(ओं नमो गोमुखयक्षाय श्री अग्गड़े जिनशासन रक्षाकारकाय — Acara -dipa-kara) (Mss., Ramghat collection, Benares).

Yaksas and Yaksinis were leader disciples of the Jinas, they had been chosen from the rich mercantile class and some of them had represented as bankers. In actual images, we find them decorated in rich jewels and characterised with the symbol of money-bag and c. Apart, however, from this historical background, some qnasi-mythological incidents exist in the Jaina literature to explain the origin of some of the Yaksas, as for instance, Dharanendra and Padmavati in the case of parsanatha. We, now, proceed to discucess the iconographic points of each and every Yaksa or Sasana Deva.

GOMUKHA.

As first in order of the Yaksas, Gomukha is attached to Risabhanath. The texts of both the branches of Jainism concur generally in respect of his attributes. His hands hold the Varada Mudra and a rosary and left hands hold a Pasa (Digambara Parasu or Axe). His riding animal differes from an ox according to some texts to an elephant according to others. His colour is golden.[1] The Digambara books assign in addition a ....

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[1] चतुर्भुजः सुवर्णाभः गोमुखे वृष वाहनः। हस्तेन परशुं धत्ते वीजपूराक्ष सूत्रकं ॥ वरदान परः सम्यक् धर्म्मचक्रंच मस्तके ।
Vasunandi's Pratisthasarodhara (MSS. Jaina Siddhantabhavan, Arrah).

cf. सव्येतरोर्द्ध्व करदीप्रपरश्वधाक्ष सूत्रं तथाधरकराङ्क फलेष्टदानम् ।
प्राग्गोमुखं वृष मुखं वृषगं वृषाङ्कं भक्तं यजे कनमं वृषचक्रशीर्षम् ॥
Pratistha-Sarodhara by Asadhara p. 66.

Also Cf. स्वर्णाभो वृषवाहनो . . . . . . चतुर्भुजम् . . . . . . ।
Acara-dinakara.

Dharma Cakra symbol to his head. Images of Gomukha are found in two types, one detached and larger in size and another miniature in form as attendant to Adinatha in his representation. The latter type is more abudant as images of Adinatha can be met with in numerous Jaina places of India. In both the types, the figures do not, as a rule, strictly follow the canons of iconography as laid down by the scriptures. The figure of Gomukha, for instance, from Gandaval in Gwalior state shows astaff, axe etc. in his hands. This ascription of the attributes is due to the artist's partial obedience to divergent texts.

Now, how to explain the symbolism and name of this partiulcar Yaksa? His bull-face , bull as animal, Dharma Cakkra mark on his hand all speak of his intimate association with Rsabhantah or Vrisavanatha, whose bull and Dharma Cakkra (wheel of the law or faith) are the prominent effigies. Further, we find, in one text, that he has been identified with ....

Again वराक्षमालाशालिभ्यां दोर्भ्या दक्षिण पार्श्वयोः |
मातुलिङ्ग पाशभृद्भ्यां वामदोर्भ्यां च शोभितः ||
हेमवर्णगजरथः Etc. Trisasti-Salaka-Purusa -carita fubther, प्रथम

Further, प्रथमजिनस्य गोमुखो यक्षः स्वर्णवर्णो गजवाहनं . . . . . .
Pravacana-Saroddhara (MSS. Chhani Jaina Bhandara. Baroda).

ऋषभे गोमुखे यक्षो हेमवर्णो गजांनन |
वराक्षसूत्र पाशश्च वीजपूरं करेषु च ||

Sutradhara Mandana's Vastu-sastra (Mss. No. 1351 , Jaina collection Jnana Mandir, Baroda, Cf. the details in the Mandfra-Pratistha Vidhana MSS. Jaina Siddhantabhavan Arrah.

Dharma or God of Gods (Mahadeva) he being the originator of the Jaina religion. Thus, he is also identified with a bull the symbol of religion.[1]

MAHAYAKSA.

The Digambara, as well as the Svetambara tests coincidently describe him as riding an elephant and having four faces and eight hands armed with ew weapons only with regard to these weapons the texts vary. The Svetambara books enumerate them as (for right hands) Varada, club rosary noose (for left hands citrus, Abhaya, goad and Sakti.[2] The Digambara texts read for these a disc, trident, lotus, goad (for left arms), a sword, staff, axe and Varad- Mudra (for right arms). Another point of difference between the texts of the two sects is that the Svetambara will have green colour, while the Digambara will have golden colour for the Yaksa.[3]

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1. ॐ चत्वारः शृङ्गाः त्रयोऽस्य पादा द्वे शीर्षे सप्तहस्तासित्रिधा बद्धो वृषभो (?)
रीति महादेवो मर्त्यं आवेशय स्वाहा ॥

Pratisthasara Samgraha p. 13 MSS. J. S. Bhavan, Arrah.

2. ततश्च तीर्थे तत्रैवोत्पन्नो यक्षश्चतुर्मुख: ।
श्यामवर्णो गजरथो महायक्षाभिधानत: ॥

Cf. the description of the Yaksa in Pravachana Sarodhara and also in the Acara-dinakara.

3. चक्रत्रिशूलकमलाङ्कुशवामहस्तो निस्त्रिंशदण्डपरशुद्यवराण्यपाणि: ।
चामीकरद्युति भाङ्कनतो महादियक्षोर्च्यो तोजगतश्चतुराननोऽसौ ॥
Pratisthasarodhara P. 66.

४. अजितस्य महायक्षो हेमवर्णश्चतुर्मुख: ।
गजेन्द्रवाहनारूढ: स्वोचितष्ट भुजायुध: ॥
Vasunandi's Pratisthasara Samgraha MSS, Jaina collection Arrah.

We do not know images of Mahayaksa except in the case of attendant minature figures as can be seen in the sculpture of Ajitanatha.[1] Correspondence between the descriptions given above and the figures may be maintained.

The Yaksa's symbol of an elephant should be interpreted as directlry concerned with his master's symbol of the same animal. His eight arms naturally correspond with his four faces.

Trimukha is Sambhavanatha's attendant disciple.

TRIMUKHA

Texts of both the Svetambaras and Digambaras are concordant in describing this Yaksa as possessed of three faces, six arms and riding on a peacock. With respect to articles hald in the hands, the books vary in some respects. The Svetambara texts give him a mangoose, club. Abhaya-Mudra (for his right hands) and a citrus, garland and rosary (for his left hands).[3] The Digambara text, on the contrary, gives the following attributes for his six arms- a disc, sword, Srini (goad) staff, trident and dagger.[4]

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1. The figure of Maha-Yaksa occurs in the Sculpture of Ajitanatha, Deogarh. Fort, Jhansi. Cf. Arch : Serial No.2225.

२. त्रिनेत्रस्त्रिमुखः श्यामः षड्बाहुर्बर्हिवाहनः । दक्षिणैर्नकुलधरः गदाभृदभयप्रदैः ॥

Hemachandra's Sambhava Carita.

४ श्यामवर्णो मयूरवाहनः षड्भुजो नकुल गदाभय युक्त दक्षिण करकमल मातुलिङ्गदा-माक्ष सूत्र युक्त वामपाणिः ...... ।

Pravacana Sarodhara MSS. Jaina Bhandi Chhani Baroda.

३. चक्रासिसृण्युपगसव्यसयोन्य हस्तैर्दण्डत्रिशूलमुपयुन्नशितकर्त्रिका च ।
वाजिध्वज प्रभुनतः शिखिगोजनाभस्त्र्याक्षः प्रतीच्छतु बलिं त्रिमुखाख्य यक्षः ॥

Pratistha-Sarodhara.

Separate representations of Trimukha have not been discovered any where in India. A corner figure in miniature of the Yaksa may be seen in the sculpture of the third Jina Sambhavanatha. In general details, the figures accord with the canonical descriptio ions.

His symbol of peacock has close connection with his Yaksini, Prajnapti, who is one of the presiding deities over learning or as they are the Vidyadevis, and who also has peacock as her vehicle. The Yaksa's name of Trimukha can be explained as his having three faces.

He belongs, as an attendant spirit, to Abhinandana.

YAKSESVARA.

He is characterised by the symbol of an elephant, the ascription thereof is common to divergent books. The attributes held by the spirit are not regular. Sectarian canons vary in this respect. According to the Svetambara view the Yaksa holds in his right hands- a citrus, a rosary, and in his left hand, a mangoose and a goad.[1] According to the other view, he ....

Cf. the same details in Mandira Pratishavidhana MSS.
Jaina, bha vana, Arrah.

[1] तीर्थयक्षेश्वरस्तत्र श्यामो द्विरद वाहनः ।
दौर्दण्डौ दक्षिणौ विभ्रन् मातुलिङ्गाक्ष सूत्रिनौ ।
वामौ च धारयन वाहु नकुलांकुश धारिणौ ॥

Hemachandra's Abhinandana Carita III-2

Cf. श्यामसुन्दर वाहनो ऽगभुजो हस्तद्वये दक्षिणे मुक्ताक्षावलिमुत्तमाम् ।
पीरणां तं ... मातुलिङ्ग वाहन वामे त्वङ्कुशमुत्तमं वनकुलं कल्याणमालाकरः ॥
ACARADINAKARA (MSS. RAMGHAT JAINA COLLECTION)

has a bow, shield (KHETAKA) and a sword.[1]

We have not met with any instance of an image of Yaksesvara as a separate piece. The sculpture of Abhinandana, however, includes a figurine of this Yaksa and when compared, reveals much correspondence in respect of symbolism with the canonical description.[2]

This Yaksa has been described as the King of Yaksass (Yaksesvara) and very powerful. The elephant symbol, in his case, betrays thus kingly magnificence. His goad is an instrument for driving the elepahant. The Symbol of a mangoose (Nakul) is curiously identical with the same symbol held by Jambhala, the Buddhist Kuvera of wealth.

He is attached to Sumatinatha Jina as an attendant Yaksa.

TUMBARA. That his vehicle is Garuda is a ttested by the Scriptures of both the sects of Jainism. His attributes according to the Svetambara iconography are:- Varada, Sakti (spear) club and noose[3] whereas the Digambara.....

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1. प्रेङ्खवद्धनुः खेटक नामपाशा सङ्कपुत्रास्यपस व्यहस्तम् ।
   श्याम करिस्थं कपिकेतु भक्तं यक्षेश्वरं यक्षमिहार्चयामि ॥
   Pratistha Saroddhara. p. 68

2. Cf. Fig. B.10. Nagpur Museum collection.

3. तत्तीर्थे तुम्बरुर्नाम श्वेतांगस्तार्क्ष्य वाहनः ।
   दक्षिणौ वरद श्री लधरौ वाहु समुद्वहन् ।
   वामौ बाहू गदाधर पाशसंयुतौ च धारयन् ॥
   Hemachandra's Sumatinathacharita.

variants are these : two snakes , fruit and Varada.[1] The Digambara scripture gives him in addition a snake in the shape of a holy thread.

Except in the sculpture of Sumatinath, no separate image of Yaksas has up to the present been discovered.

Tumbara, in Hindu Literature is said to be the devine musician, a Gandharva. In Jaina pantheon, this aspect is completely changed for some reason or other; he changed his musical instrument for deadly weapons. Both he and his Yaksini known as Purusa Datta (among the Digambara) ride upon birds, his being Garuda and the Yaksini's red goose (Chakravaka). The Jina Sumatinath, to whom they are attached, has also a red goose for his emblem.

His characteristic symbol, according to the Svetambaras and Digambaras, is an antilope,

KUSUMA OR PUSPA YAKSA.

Texts of both sects, however, diverge with regard to the objects held by him. The Svetambara Yaksa will have four hands holding a fruit and Abhaya (in the right hands) and a rosary..........................

1, सर्पोपवीतं द्विषपन्नगोर्द्धकरं स्फुरद्धानफलान्यहस्तम् ।
कोकाङ्कनम्रं गरुडाधिरूढं श्रीतुम्बरं श्यामरुचिं यजामि ॥

Pratisha Saroddara P. 67.

सर्पद्वयं फलं धत्ते वरदः परिकीर्तितः ।
सर्पयज्ञोपवीतोऽसौ खगादिपतिवाहनः ॥

(Arrah Jaina collection).

Yasunandi's Pratisthasarasamgraha.

and a mangoose (in his left hands)[1]. The Yaksa as known to the Digambaras has a lance, Varada-Mudra, shield and Abhaya-Mudra in his four hands.[2]

The Yaksa's name as Kusuma or Puspa (flower) has direct connectinn with the emblem of red lotus flower of his master. His antelope symbol standing for the idea of quickness seems to be associated with his Yaksini, whose name is 'Monovega' or 'quick as mind' (in a literal sense).

His characteristic emblem is not common to both the sects.

Matanga or Varanandi

The Svetambaras view will prescribe an elephant of for his vehicle while the Digambara will make him ride a lion. The attributes which the Yaksa holds vary with the books of the two sects. The Svetambara version gives them as : a Vilva fruit noose, mangoose and goad.[3] ....

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1. श्री पद्मप्रभस्य कुसुमो यक्षो नीलवर्णः कुरङ्गवाहनश्चतुर्भुजो फला-भय युक्त दक्षिण पाणि द्वयो नकुलाक्षसूत्र युक्त वाम पाणिश्च ।

Pravacana-Saraddhary (MSS. Chhani Jaina Bhanddara, Baroda)

४· स्फुर्जत् फलाभय सुदक्षिण पाणियुग्मः नकुलाक्षसूत्रं युतव मकर द्वयश्च संघं जिनर्चनरतं कुसुमं पुनातु : . . . . . ||

Acaradinakara (MSS. Ramghat. Ms. Collection, Benaras).

2· मृगारूढं कुन्तवरा सव्यकरं सखेटाभय सव्य हस्तं ।
श्यामाङ्ग मब्जं ध्वजं देव सव्यं पुष्पाख्य यक्षं परितर्पयामि ॥

Mandira, Pratisthavidhana MSS. Jain Siddhantabhavan, Arrah.

3· सुपार्श्वस्य मातङ्गो यक्षो नीलवर्णो गजवाहनश्चतुर्भुजो विल्वपाशयुक्तः दक्षिण पाणि द्वयं नकुलांकुश युक्त वामं पाणिः ॥

Pravacana Saroddhara (MSS. Chhani collection

The other version enumerates the same as :- staff. spear, Suastika and Flag.[1] One text, however, of the Digambaras speaks of the Yaksa as two-armed and as having a crooked face.[2]

A survey of the North Indian Museums and Jaina sites makes it possible for me to say that nowhere a separate image of this particular Yaksa has been found . In the sculptures of Suparsvanath, however, we find him represented in his usual position.

As his name (Mathanga- 'elephant'(suggests, his symbol ought to be appropriately, an elephant. And his goad shows that he drives the animal. In his Digambara aspect, his Svastika symbol may be explained as directly concerned with the sma eemblem belonging to his master Suparsvanath.

VIJAYA OR SHYAMA YAKSA.

He has, in the Digambara version, three eyes, and holds in his hands a fruit, rosary, axe and the varamidra[3] with

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[1] सिंहादिरोहस्य सदण्डशूल सव्यान्यपाशेः कुटिलाननस्य ।
कृष्णात्विषः स्वतिक केतुभक्तो मतङ्ग यक्षस्य करोमि पूजाम् ॥

Pratisthasaroddhara.

[2] सुपार्श्वनाथ देवस्य यक्षोमातङ्ग संज्ञकः ।
द्विभुजो वक्रतुण्डोऽसौ कृष्णावर्णा प्रकीर्त्तितः ॥

Pratisthasarasmgraha (MSS. Jaina Siddhantabhavan. Arrah)

[3] चन्द्रप्रभ जिनेन्द्रस्य श्यामो यक्षस्त्रिलोचनः ।
फलाक्ष सूत्रकं धत्ते परशुं च वर प्रदः ॥

Ibid. (MSS. Jaina Siddhanatabhavan. Arrah).

some alterations the Svetambaras represent him with three eyes, a swan as his vehicle, two hands holding a disc and a club.[1] He is known to them by the name of Vijaya.

The sculptures of Chandraprabha include, as a whole, a figure of this Yaksa. The symbolism as noticed above is followed by such figures.[2]

AJITA.

His symbol of a tortoise as a vehicle is admitted by both the sects. The attributes vary, however, with them. The Svetambara image will hold in his hands , a citrus, rosary, mangoose and a spear.[3] The image as conceived by the Digambaras will bear vice above a Sakti, Varadamudra, fruit and rosary.[4]

The tortoise symbol is the same with the symbol of his Yaksini (according to the Digambara version.).

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1. त्त्तीर्थभूर्हरियक्ष विजयो हंस वाहनः ।
दधानो दक्षिणे चक्रं भुजेवामे तु मुदगरम् ॥
Hemchandra's (Trisasthi-saldkapurusa carita).

2. A clear figure of the Yaksa in the sculpture of Chandraprabha, discovered in the Gwalior state A.rch. No. 84.

3. तत्तीर्थजन्मा त्वजितः श्वेताङ्गः कूर्मवाहनः । बिभ्राणो दक्षिणौ बाहु मातुलिङ्गा-
क्षसूत्रिणौ ॥ वामौ तु नकुल कुन्त धारिणौ धरयन् भुजौ ॥
Smriddhinatha carita by Hemachandra..

४. अजितं पुष्प दण्डस्य यक्षः श्वेत चतुर्भुजः ।
फलाक्ष सूत्रशक्त्याढ्योवरदः कूर्म्मवाहनः ॥
Pratisthasarasaingraha.

The Svetambara Yaksini holds an urn having some connection with water. All this group of emblems agree in nature with the aquatic symbol of a crocodile or a crab as associated with their master Suvidhinatha.

BRAHMA YAKSA.

He is invariably given four faces, three eyes, eight hands, and a lotus seat. The difference lies in respect of the attributes held by the eight hands. The Svetambara Brahma Yaksa bears the following objects in his hands:- a citrus, club, noose, ABHAYA, mangoose, mace, goad and rosary.[1] The Digambara variatts are: a bow, staff, shield, a sword, VARA-MUDRA etc. The conception of this Yaksa has much in common, together with the name with that of the Brahmanic deity Brahama. The same four faces (CHATURMUKHA) an epithet of Brahma, the lotus seat etc. are attributed to this demi god. His Yaksini Asoka (of the Svetambaras) has the lotus-seat while the same Yaksini as represented by the Digambaras has black hogs for her chariot and with the emblem of dawn may be said to be the Aurora of the Jainas.

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1. तत्तीर्थभूर्ब्रह्मनामा यक्षस्त्यक्षर चतुर्मुख:।
पद्मासन; श्वेतवर्णश्चतुर्भि: दक्षिणैर्भुजै:।
मातुलिङ्गमुद्गरभृत् सपाशाभयदायिभि:।
वामैस्तु नकुल गदांकुशाक्ष सूत्रधारिभि:॥

Hemchandra's Sitalanathacharita.

This Yaksa of Srevamsanath has from both accounts, a bull vehicle, three eyes and four hands. The Digambara canon places on his hands the attributes of a trident (TRISULA), staff, rosary and a fruit[1] The Svetamabara icon of the same Yaksa holds a mangoose, rosary, staff and a fruit.[2]

ISVARA YAKSA

A separate image of this Yaksa was unexpectedly explored by the auther, who gave it to the Indian Museum, Calcutta. The image with slight modifications agrees with the scriptural description. The important symbol of a bull is prominent enough in the figure.

From the aforsaid description and from the aname itself the Yaksa, represents a borrowed form of the Brahmanic Siva or Isvara. His Yaksini also bears the name of Gauri (according to the Digambaras). And as Manavi (Svetambara version), she rides an elephant like the consort of Siva. All this shows that the older gods became subordinate to the Tirthamkaras whom they also served as attendants with their wives.

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1. स्त्रिनेत्रो वृषवाहनः फलाक्ष सूत्र संयुक्तः सत्रिशूल चतुर्भुजः।

Pratistha-Sara-Samgraha(Mss., Arrah. Library).

cf. त्रिशूल दण्डान्वित वामहस्तः करेक्षं सूत्रं त्व परे फले च।

Pratistha Saroddhara p. 68.

2. वृषयानो मातुलिङ्ग गादि दक्षिसा दो र्द्वयः।

नकुलाक्ष सूत्र युक्ता दक्षिसोतर वाहुकः॥

Hemchandra's Sreyamsanath Caritra.

KUMARA.

Both the texts of the Svetambaras and the Digambaras coincide in attributing to him a vehicle of swan and white complexion.[1] The Digambara view makes him three-headed and six-handed while the Svetambara school only four-armed. The attributes held by him according to the former are a bow, ichneumon, fruit, club, vara.[2] The attributes as represented by the latter view are a citrus, arrow, mangoose and bow.[3]

It is rather curious that this Yaksa, who bears the analoguous name to Kumara or Karttikeya should have a swan in stead of a peacock for her vehicel while the next Yaksa, who is called Chaturmukha (an epithet of Brahma) has a peacock as his riding animal. In all probability there must have been some unknown anomaly in the symbolism of these two Yaksas.

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[1] त्रिमुखः षड्भुजः श्वेतः सुरूपो हंसवाहनः ।
Pratistha-Sara-Samgraha (Jainabhavan, Arrah.).

[2] शुभ्रोधनुर्वभ्रु फलाढ्य सव्य हस्तोन्य हस्तेषु गदेष्टदानः ।
कुलायलक्ष्य प्रणातस्त्रिवक्रः प्रमोदता हंसचरः कुमारः ॥
Pratistha Saroddhara.

[3] तज्जीर्थभूः कुमाराख्यो यक्षो हंसरथः सितः ।
मातुलिङ्गे शरधरौ धारयन् दक्षिणौ करौ ॥
वामौ च नकुलच्चन धारिणौ धारयन् भुजौ ।
वासपूज्य जितेन्द्रस्ये भवत् शासन देवता ॥

Hemchandra's Vasupujya Caritra.

CHATURMUKHA OR SANMUKHA YAKSA.

He is known by the name of Chaturmukha to the Digambaras and Sanmukha to the Svetambaras. Both sects, however, concurrently assign to him the vehicle of a peacock. Chaturmukha has twelve arms according to one version and eight arms according another. The arms hold such objects as-anaxe, scimitar (Kaukseyaka), Aksamani (?) shield, staff & C. [1] The Yaksa Sanmukha has twelve hands holding a fruit, disc, arrow, sword, noose, rosary, mangoose, discus, bond, fruit, goad and Abhaya.[2]

From the description and names, he bears anomalously, as mentioned before, identity with Brahma as well as with Kumara or Karttikeya. The Svetambara Yaksa is clearly called Sanmukha (six-headed, a designation of Karttikeya) while in accordance with both the doctrines, he rides a peacock, the symbol

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1. विमलस्य जितेन्द्रस्य नामार्चोभ्यां चतुर्मुखः।
यक्षो द्वादशदो(?) सुरूपः शिखिवाहनः ॥

Pratistha-Sara-Samgraha. MSS. Jainabhava.

Cf. यक्षो हरित् सपरशुपरिमाष्टपराः कौक्षेय काक्ष- रिांखेटक दंडमुद्राः।
विभ्रच्चतुर्भिरपरैः शिखिगः किराङ्कनम्रः प्रतृष्य तु यथार्थ चतुर्मुखाख्यः॥

Mandira-Rratisthavidhana. MSS. 6/2 , ar ah).

2. Pravachana Sarodhara, Dvar. 26.

cf. तीर्थङ्भूत् षरामुखाख्यो यक्षः शिखिरथः सित।
दक्षिणैः शूल चक्रेषु खड्ग पाशाक्ष सुत्रिभिः।
वामैः सनकुल चक्रकोदण्ड शूल शांकुकैः॥

Hemchandra's Vimalanatha Caritra.

of Karttikeya.

PATALA YAKSA.

The Digambara and the Svetambara books agree in so far as the Yaksa has three faces, six arms and the vehicle of a dolphin. The former texts state in a version of difference that he holds a goad, spear, bow, rope, plough and fruit[1] and in addition bears a canopy of a three-hooded snake. The latter texts represent his hands as holding a lotus, sword, noose, mangoose, fruit and rosary.

For some reason or other his name " Patala" has been connected with Ananta both meaning serpentkings of the nether world. His symbol of a threeheaded snake may support this explanation, He seems to be the presiding spirit of the Naga world and the plough symbol suggests of agriculture also.

KINARA YAKSA.

The texts of both the schools is unanimous in giving this Yaksa three faces and six arms. His vehicle differs from a tortoise with the Svetambaras to a fish with the Digambaras. The former sect.............................

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[1] अनन्तस्य जिनेन्द्रस्य यक्षः पातालनायकः ।
त्रिमुखो षड्भुजो रक्तःवर्णो मकर वाहनः ॥.

Pratistha-Sara-Samgraha, (MSS , Jaina collection, Arrah.)

Cf. पातालकः सशृणि शूलक-चाप सव्यहस्तः ।
कषाहल फलाङ्कित सव्यपाशाः । ... रक्तोर्च्यतां त्रिफणनागशिरास्त्रिवक्त्र

Pratistha Saroddhara. P. 69

dexribes his attributes as a citrus, mace, Abhaya, mangoose, lotus and a rosary.[1] The Digambaras, on the contrary, describe them as a disc, Vajara, goad, club, rosary and Vara Mudra.[2]

The symbolism of the some of the Yaksas are sometimes very riddling. It is certain that the conception of this Yaksa is mainly borrowed from an older tradition. The Kinnaras are supposed to be human figures with horse-heads and Kubera is their leader being called Kimisvara. Gradually, we find, these Yaksas are associated with Nagas, Kinnaras, Garudas, Gandharvas and so on. Of course, the particular appearance in which they appear alongwith the Jinas is, no doubt, of Jaina invention. The idea of his three faces is quite original to them. The fish symbol alone given by the Digambaras is curious enough to be noticed in the case of his Yaksini Kandarpa as represented by the Svetambara..

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[1] किरावरारेरव्य
तत्तीर्थभूः ~~किन्नरसख्य~~ त्र्यास्यः कूर्मरथोऽरुणाः ।
दक्षिणस्तु मातुलिङ्गगदाभयप्रदैः ।
वामैस्तु नकुलपद्माक्षमालाभालिर्भुजैः ॥

Hemchandra's Dharmanatha Caritra. Parva 4, Sarga 5.

[2] धर्मस्य किन्नरो यक्षस्त्रिमुखो मीन वाहनः ।

Pratistha -Sara-Samgraha.

४.

सचक्र वज्राङ्कुश वामपाणिः समुद्गराक्षालि वराण्य हस्तः ।
प्रवालवर्णस्त्रिमुखो ह्यषस्थो वज्राङ्कभक्तोदित किन्नरोऽभ्यर्च्यौम ॥

Pratistha-Saroddhara.

GARUDA YAKSA OF SANTINATHA.

Garuda Yaksa is represented from both points of view as riding a boar. (acc. to the Pravachna-Saroddhara and elephant acc. to Hamchandra) and as endowed with four hands. The objects borne by the hands, as usual, vary cononically. In accordance with the Svetambara view, the hands hold a citrus, lotus, manegoose and rosary.[1] To the other sect the hands are known to have a lotus fruit, Vajra and discus.[2] I saw a figure of Garuda Yaksa on the Southern face of a pillar just entering the Deogarh Fort Gate (Western) as an attendant of Santinatha. He rides a boar and holds a club, rosary, citurs, and snakes. Thus , all this agrees mostly with the description cited before. It seems to be a Svetambara image although in Deogarh Fort there are Digamabaraa images in greater number as well. Both are found inseparably..

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1. तत्तीर्थजन्मा गरुड यक्षो गजरथोऽसित ।
क्रामोस्यो वीज पूराब्ज भृद्धक्षिरा करद्वय ।
वामौ दधानौ नकुलाक्ष सूत्रसहितौ करौ ॥

HEMCHANDRA'S SANTI NATHA CARSTRA, PARVA5, SARGA 5.

2. गरुडो नामतो यक्ष शान्तिनाथस्य कीर्तित: ।
वराह वाहन श्याम: वक्र वज्रा चतुर्भुज: ॥

PRATISTHA-SARA-SAMGRAHA, (ARRAH),

Cf. वक्त्रानधोऽधस्तन्न हस्त पद्म फलोन्यहस्तार्पित वज्रचक्र: ।
मृगध्वजार्हत् प्रणत: सपर्यां श्याम: किटिस्थो गरुडोऽभ्युपैतु ॥

PRATISTHA SARODHARA P. 69.

mixed up.

His symbol of an elephant might have not distant allution to the mythical bird Garuda while holding an elephant in one hand and tortoise in another (Gaja Kachhapa).

GANDHARVA YAKSA.

The Digambara account makes this Yaksa to ride a bird and bear four hands. The symbols held in them are a snake, noose, bow & c.[1]. The Svetambara representation shows a swan as his vehicle and his four hands holding a Varada, noose, citrus and goad.[2]

The Gandharvas are a class of demi-gods regarded as the musicians of gods and are said to give good and agreeable voice to girls. As the Yaksas came out from all kinds of demi-gods, it is very natural that a Gandharva also had a place among them. His vehicle of a bird or a swan might echo the idea of his inherent connection with sound and sky, which is called "Gandharvanagar" or the city of the ....

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[1] कुन्थुनाथ जितेन्द्रस्य यक्षो गन्धर्व संज्ञकः।
पीक्षयान समारुढ़ः श्यामवर्णा चतुर्भुजः॥

Pratistha-Sara-Sngraha.(Mss., Arrah).

Cf. सनागपाशोर्ध्वकर द्वयोधः करद्वपान्तेषुधनुः सुनीलः।
गन्धर्वयक्षः स्तमकेतुमक्त पूजामुपैतु श्रितपक्षियानः॥

Pratistha ~~Sara-Sngraha(Mss., Arrah)~~.
Sarodhara. P. 69.

[2] तत्तीर्थभूच्च गन्धर्वयक्षो हंसरथोऽसितः। दधानो दक्षिणौ बाहूदण्डौ वरद
पाशिनौ मातुलिङ्गाकुशधरौ धारयन दक्षिणेतरौ॥

Hemchandra.

Gandharvas.[2]

According to the imagery of both the sects, this yaksa is represented as having six mouths and twelve arms.

KHENDRA OR YAKSENDRA.

The Svetambara version gives the vehicle of a conch-sell and adorns his arms with a citrus, arrow, sword, club, noose, and Abhaya, mangoose, bow, fruit, spear, goad and rosary.[1] Another book of the same school gives him a peacock as a vehicle[2]. He, as called ' Khendra' by the Digambaras, is described as bearing in his twelve arms a bow, thunderbolt, noose, club, goad, Varada, arrow, fruit, garland, & c.

In description and name, he seems to be a Jaina counterpart of Karttikeya six-faced.[1] The vehicle of Sadanana, i.e., peacock is the same in both the cases. It is to be noted also that this Yaksa is again nearly the same in all respects as the Sanmukha Yaksa of Vimalanath already described. The representation and the name (Kha- Indra) suggest the idea of a heavenly Indra,

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1. यक्षेन्द्र षण्मुखस्त्र्यक्षः श्यामः शखरथो भुजैः। मातुलिङ्गकाणिखड्गी
मुद्गर पाशभि प्रदैः। दक्षिणैः षड्भिरन्यैश्च नकुलीषूसिचीर्म्मभिः
शूलाङ्कु शाक्षः सूत्राक्षैर्युक्तस्तीर्थभूस्तथा ॥
Hemchandra's Aranath Caritra,

2. Pravachana saroddhara.

3. अरस्य जिननाथस्य खेन्द्रोयक्षः त्रिलोचनः।
द्वादशोरुभुजः श्यामः षण्मुखः शङ्खवाहनः ॥
Pratistha Sara Samgrah, MSS., Jainabhavan. Arrah.

one of the Dikpalas. This Yaksa also holds a thunder bolt.

KUBERA.

His iconographic marks common to both the schools of Jainism are rainbow colour, an elephant as vehicle, his eight hands and four faces. The Svetambar Kubera Yaksa holds distinctly, however, a Varada, axe, sppear, Abhaya, citrus, sakti, club, and rosary[1]. The digambara image has, instead, the attributes of a shield (phalaka) bow, staff, lotus, sword, axe, noose, Varada-Mudra.[2]

As an illustration of the description, the figure of Kubera in the sculptures of Mallinatha, in the Nagpur Museum, (Fig.B 18) may be cited. As usual, in importants points, the figure is the material embodiment of the iconographic rules.

In the list of the Yaksas, Kubera, who was the king of them, must be included. Every Indian religion has a Kubera. This Kubera of Jainism retains the common symbol of a club found in the Hindu Kubera. In other respects, his aspect is quite original and distinct. ....

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1. त्तीर्थजन्मा कुवेर यक्षः इन्द्रायुध द्युतिः। चतुर्म्मुखो गजरथश्चतुर्भिर्दक्षिणैर्भुजैः॥
वरदेन पर्शु शूलम्द् भ्यम्भयदेन च । वामैर्वीजपूरशोक्तिमुद्गास्काक्षसूत्रिभिः॥
Mallinatha Carita. Parva 8, Sarga 8.

2. मल्लिनाथस्य यक्षेशः कुवेरो हस्तिवाहनः /
सुरेन्द्रचापंवर्णोवष्ट हस्तश्चतुर्मुखः //
Paratistha-Samgraha (MSS. Arrah).

Cf: सफलक

Pratistha Saroddhara.

……

VARUNA.

Descriptions of both the sectarian literatures agree in so far as to make him three-eyed, crowned with matted hair and riding a bull. The Digambara books represent him as eight-headed and four armed but the Svetambara books represent him as eight- headed and eight- armed. The former representation bears in the hands a shield, sword, fruit and Varada[1] and the latter - citrus, mace, arrow, spear, mangoose, lotus, bow and axe.[2]

This is another instance of mixing up the conception of Varuna, the guardian deity of ocean and the Western quarter, with that of a Yaksa, the attendant Jina Muni Subrata. His name is Varuna. He holds, on the other hand, citron, club, and the mangoose, — the symbols of Kubera and Jambhala of Buddhism.

BHRIKUTI.

The Svetambara and Digambara descriptions are undivided as to the present Yaksa's having four faces, eight hands and a bull as the vehicle. The Digambara books give the following attributes to his hands,— shield, sword, bow, arrow, goad, lotus, disc, Varada.[3] The

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1. त्रिनेत्रो वृषभारूढा श्वेतवर्णश्चतुर्भुजः ।
अष्टाननो महाकायो जटामुकुटभूषितः ॥
Pratistha Saroddhara p. 69.

2. तत्तीर्थजन्मा वरुणो यक्षस्त्र्यक्षश्चतुर्मुखः ।
श्वेतो जटी वृषरथश्चतुर्भिर्दक्षिणैर्भुजैः ॥
मातुलिङ्गगदाबाणशक्तिभृद्भिस्तथापरैः ।
नकुलाक्षधनुःपर्शुधारिभिः परिशोभितः ॥
Hemachandra's Munisuvratanatha Carita.

3. अष्टबाहुश्चतुर्वक्त्रो रक्ताक्षश्रोनगवाहनः । Pratistha Sara Samgraha.

texts of the other school substitute these:- a citrus spear, mace, Abhaya, mangoose, axe, thunderbolt, rosary.[1]

This Yaksa, as he is called, Nandiga ('going on the Bull of Siva') has some mysterious connection with the Nandi, the chief attendant of Siva. He once assuemed the form of Bhrikuti,[2] hence such is the name in his Jaina type.

GOMEDHA OR-
GOMEDA.

He is the Yaksa of Aristanemi or Neminatha. The descriptions of both sects are equal regarding the features of his three faces, six hands and vehicle of a man. In other respects, the Svetambara books prescribe for his hands a citrus, axe, disc mangoose, trident, and Sakti (spear)[3] the Digambaras texts give him similarly for his hands— a hammer (Drughana), axe., ...

Cf. खेटासिकोदण्डशराङ्कुशाब्जचक्रेष्टदानोल्लसिताष्टहस्तम् ।
चतुर्मुखं नन्दिगमुत्पलाभकंजपाभं भृकुटिं यजामि ॥
Pratisthasara Samgraha.

1. तत्तीर्थजन्मा भृकुटिर्यक्षस्त्र्यक्षश्चतुर्मुखः। स्वर्णवर्णो वृषरथश्चतुर्भिर्दक्षिणैर्भुजैः ॥
धृतमातुलिंगशक्तिमुद्गराभयदैर्युतः। वामैः पुनर्नकुलकपरशुवज्राक्षसूत्रिभिः ॥
Hemachandra's Neinatha Caritam.

2. रचित भृकुटिबन्धं नन्दिना द्वारि रुद्धे । Harvilas.

3. तत्तीर्थजन्मा त्रिवदनः श्यामवर्णः पुरुषवाहनो बीजपुरपरशुसंयुक्त दक्षिणकरत्रयो नकुल-त्रिशूल-शक्तिसहितवामकरत्रयस्वम्बिधगोमेध-नाम-

— Guna-Vijaya Suri's Neminatha Caritra.
(Nirmaya Sagar Press)

4. श्रीनेमिनाथे गोमेधो नरस्थस्त्रिमुखो सितः । P.16

staff, fruit, Vajra, Varada Mudra.[1]

We have fairly a good number of Gomedha figures for comparison. They all show the nearest correspondance to the scriptural description.[2]

He is typically a Yaksa and probably a form of Kubera. Two symbols occuring in the description very strongly support this. In the first place, he is called NARAVAHANA (riding a man,) which is another name of Kubera. He is called Puspayana (driving the chariot called Puspa). This is, again indicative of this Kubera type in as much as Kubera's chariot was called Puspa or Puspakam, which was subsequently snatched away by Ravana and after him by Rama.

This Yaksa of Parsvanatha is oneof the mostimportant amongst the members of his class. His image whether Svetamabara or Digambara has the common points of snake hoods, snake-attribute.and a tortoise as vehicle. The Svetambara books..........................

Parsva or dharanendra.

वीजपुरं पर्शुं चक्रं शक्तिः शूलं नकुलः (करेषु)
(MSS. No. 1351., Jaina collection, Jnana Mandir, Baroda).

[1] अरिष्टनेमि देवस्य यक्षो गोमेद संज्ञकः।
त्रिमुखः षड्भुजः श्यामः पुष्पयानो नृवाहनः।
श्यामस्त्रिवक्त्रो द्रुघनं कुठारं दण्डं फलं वज्र वरौव विभ्रत।
गोमेदयक्षः सितशंखलक्ष्मा पूजां नृवाहो हेतु पुष्पयानः।
Pratistha Sara-Samgraha (Jainabhavan, Arrah).

[2] What Dr. Vogel has wrongly indentified as the figure of Kubera, is in fact, the fig. of Gomedha, Mathura Museum fig. B. 65 (Cata) The same case with fig. No. B. 75 of the fig. of GOMEDHA; Deogarh Fort, Jhansi, Arch. Photo-Negatives, Serial No. 2229.

in points of difference, make him appear with four hands holding an ichneumen, snake, citrus, and snake (again)[1]. The Digambara texts, in turn, gives his hands snake, noose and Varada.[2]

A clear representation of Parsva Yaksa's figure may be seen in the statue of Parsvanatha from Jogion ka Math, near Rohtak town.[3] Another good figure of the Yaksa was seen by the author in a cave on the Eastern side of the Gwalior Fort. Both the examples answer to the descriptions of the Yaksa.

In connection with his origin, there exists in Jaina literature a mythological story as to how he was saved by Jina Parsvantaha from being burnt in the sacred fire of a false ascetic Katha (afterwards, Medhamalin) and how when a attacked by Meghamalin, in his Kayotsarga Asana, Parsvanatha was gratefully, waited upon by the same serpent, born next as Dharanendra or Nagendra Yaksa of Patala. This story we have reproduced in detail, in connection with the treatment of Parsvanatha and his images (vide ante). Apart.....................................

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1. तत्तीर्थभूरभूतपार्श्वयक्षः कूर्म्मरथः शांतिः। गजाननः फणिफणाक्षत्रशोभी चतुर्भुजः।
नकुलाहीवामदोर्भ्यां वीजपूररगौ पुनः।
Hemachandra's Parsvanath Carita,

Cf. पार्श्वस्यात् पार्श्वनाथस्य कूर्म्मारुढो गजाननः वीजपूरगं नागं नकुलं श्याम वर्णकः।
Sutradhar Mandana's Vastusastra (Mss. Jnana Mandir, Baroda)

2. ऊर्ध्वद्विहस्तधृत वासुकिरुद्भटाधः सव्यान्यपाणिफणिपाशवर प्रणन्ता।
श्रीनागराजककुदं धरणोभ्रनीलः कूर्माश्रितोभजतु वासुकिमौलिरिज्याम्॥
Pratistha Saroddhara.

3. Vide Phot: Negatives, Archt Dept., Serial No. 2431.

from this mythology, the very name Dharanendra, or Dharanidhara clearly signifies his identity with Sesanaga, the king of the serpents; In actual iconography, we find this Yaksa has snake-symbols abundantly besides the snake-hoods. He holds also Vasuki, the king of snakes (said to be a son of Kasyapa). His vehicle of a trotoise might suggest his superiority over Kamat ha (Kamatha = tortoise), who had been his and his master's enemy for ages.

MATANGA YAKSA.

He, being the attendant of Mahavira, is the last but the most important one in the list of Yaksas. Not much difference exists between the two sects in the matter of his iconographic descriptions. Both the sects describe him as two handed and riding an elephant. The Svetamabara school gives a mangoose and a citrus as his attributes:[1] While, the Digambara makes them a Varada Mudra and a citron. The same sect addsa Dharma Cakkra symbol for his head.[2]

Sepraate icons of Matanga Yaksa have not been...........

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1. तत्तीर्थजन्मा मातंगो यक्षः करिरथोऽसितः ।
वीजपूरं भुजे वामे दक्षिणे नकुलं दधत् ॥
Hemachandra's Mahavira Carita Parva 10 Canto.

Cf. महावीरस्य मातङ्गो गजारूढो सिततो भवेत ।
दक्षिणे नकुलं हस्ते वामे स्यादवीजपूरकम् ॥
(MSS., 1351 Jnana, Mandir, Baroda).

2. वर्द्धमान जिनेन्द्रस्य यक्षो मातङ्ग संज्ञक . . . . . . वरदोगजवाहनः ।
मातुलिङ्गं करे धत्ते धर्मचक्रञ्च मस्तके ॥
Pratistha sara samagrah,
(MSS., J.S.B. Arrah).

found anywhere. A full statue of Mahavira always shows his figure, which symbolically tallies with his description. Such a figure of Yaksa of good preservation was seen by the author in the Deogarh Fort.[1] Gwalior Fort has also many sculptures of Mahavira, which contain the figure of the Yaksa. I saw a good and clear image in a cave under the Eastern roof.

His symbol of an elephant is quite compatible with his name as Matanga or 'elephant'. His other symbols, whether Svetambara or Digambara such as an ichneumen and citron (Matulunga or Vijapuraka) are only too evident to bear some relationship with Kubera, the chief of the Yaksas. One text mentions a Dharma Cakkra symbol on his head. This would indicate, as in the case of Gomukha, the Yaksa of Adinatha, that the Yaksa attached to Mahavira, the renovator of Jainism, upholds the faith or in the artistic language, " the wheel of the Law". We must note, in this connexion that Matanga also happens to be the Yaksa of Suparsva and according to the Svetambara representation, he likewise rides an elephant as dealt with before.

Cf. मुद्गप्रभो मूर्द्धनि धर्म्मचक्रं विभ्रत्फलं वामकरे यच्छन् ।
वरं करिस्थो करिकेतुभक्तो मातङ्गयक्षोऽङ्गतु तुष्टिमिष्ट्या ॥
(Mandira-Pratisthavidhana(Mss 6/2 Jaina S.B.Arrah)

[1] Deogarh Fort, Jhansi, Inside the Western gate 1., on the plinth the sculpture of Mahavira in the middle.

CHAPTER III

THE YAKSINIS.

The Yaksinis as much as the Yaksas constitute a class of deified beings quite peculiar to the Jaina religion. There are reasons for believing that they are not purely fanciful creations. The Jaina books supply us the clue that they were female attendants of the Tirthamkaras, being the leaders of the woman converts. As they, however, appear in the Jaina representations, they are endowe endowed with semi-devine attributes and symbolism of various kinds. These, in historical analysis, may reveal mixed conceptions, which explain how their well-developed iconography arose. The names and symbols of some of the Sasana devis, such as, Chakresvari, Nirvani Devi, Ambika betray unmistably original ideas of personalities fused with those of older Brahmanic Goddesses. Of the Yaksinis a good number passes into an order of Jaina female deties, called the Vidyadevis or goddesses of learning. These goddesses share in a great measure forms of the Brahamanic female deities. All these resemblances prove the fact with greater force how the Yaksini representations underlie striking conceptions borrowed from Brahmanic pantheon. Additonally too, there are cases in which the Yaksinis with their consorts have more directly evolved their forms out of semi-mythological indidents in which the Jinas were..

the main actors. Further, it may be said that the Yaksa character of the Yaksini's symbolsim and their chief mission as Sasana-devis (governing goddesses)[1] have been carefully taken into account by the sculptures as they represented them in images.

CAKRESVARI

The Svetambaras and the Digambaras concurrently describe her as holding the symbol of disc and riding a Garuda.

The Svetambara image has eight hands, which carry Varada mudra, arrow, disc, noose, bow, thunder disc, goad.[2] The Digambara image, on the other hand, is represented as having either twelve or four hands. In case of twelve, the attributes are these:- Eight dises, citrus, Varada Mudra, and two Vajras. The four-handed figure holds two discs.[3]

A good number of images of Chakresvari, both as

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[1] यापाति शासनं जैन सद्यः प्रत्यूहनाशिनी ।
साभिप्रेत समृद्ध्यर्थं भूयाच्छासन देवता ॥

[2] नामतोऽप्रतिचक्रेति हेमाभा गरूढासना ।
प्रदेषुभृत् चक्रिपाशिभिर्दक्षिणैर्भुजैः ।
वामहस्तैर्धनुर्वज्र चक्राङ्कुशधरैर्युता ॥ Hemchandra's.

Adisvara Carita Parva, 1. Sarga 3.

Cf. The Prvachand -Saroddhara, Dvara 26.

[3] वामेचक्रेश्वरीदेवी स्थाप्याद्वादश षड्भुजा ।
धत्ते हस्तद्वये वज्रे चक्राणि च तथाष्टसु ॥
एकेन वीजपुरं तु वरदाकमलासना ।
चतुर्भुजाथवाचक्रं द्वयोर्गरुडवाहना ॥ Vasunandi's Pratisthasarasamgraha.

भर्मीभायकरद्वयालकुलिशाचक्राङ्क हस्ताष्टका ।
सव्य सव्यंशयोल्लसत् फलवरा षष्ठाभूर्तिरास्तेऽम्बुजे ।
तार्क्ष्यवासह चक्रयुग्मरुचत्यगैश्चतुर्भिः करैः ॥
Pratistha Saroddara.

detached and as part of the Rsabhava Jina figure, has been found in Jaina places. The abundance of her image is due to her important cult-position as the Sasanadevi of the first Tirthamakara.[1]

By her name and symbols of disc., Garuda etc., she pertains to the nature of Vaisnavi, the wife Visnu, whose one name is CHAKRESVARA. Some texts give her the symbol of citron, which brings her into connection with the Yaksa class. Thus, as pointed out beofre the Yaksinis, as a rule, combine in them influences from the Brahmanic goddesses as well as those of the Yaksa demi-divinities.

AJITA OR ROHINI.

Her symbolic vehicle varies with different texts even among the same sect. For instance, most of the Svetambara books in agreement with the Digamabara books, give her an iron-seat (Lohasana) but the Svetambara text called the Acharadinakara makes her vehicle a bull. The other symbols, which she holds in her hands are constantly among the Svetambara books as follows - Varda Mudra, noose, citron and goad.[2] Except the Yaksinis common vehicle, ---......

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[1] Vide, Chakresvari Fig. 8-9/499, Lucknow Sculpture: Fig. Deogarh Fort, Anual Report, Arch Dept., 1917-1918. Plate II; Another Fig. on the pillar across the Western gate, Deogarh Fort. Gwalior Fort. cave . Eastern roof; Fig No. D 6 Mathura Museum has been wrongly identified by Dr. Vogel as Vaisnavi. The hands of the Yaksini do not seem to be quite regular. The Mathura image has ten hands, the Deogarh image (first) has 16 arms, the other one has 8 arms, A twelve-handed fig. 6 in the Barabhuja Gumpha, Udaigiri, Dist. Puri.

[2] दक्षिण बाहुभ्यां वरदेनाथ पाशिनौ ।
बीजपूराङ्कुश भृद्भ्यां वामदोर्भ्यां च शोभिता ॥

the Digambara books furnish her hands differently with the following attributes:- Varada, Abhaya, conch, and disc.[1]

Examples of images of this Yaksini are only too limited. The one or two figures that I have been able to see show the bull symbol and co-ordinate with the description. A clear image may be seen in the Deogarh Fort.

The Yaksini's name and symbolism seem to be obviously connected with those of her Jina Ajitanatha. She has been named after him as Ajita, meaning 'invincible'. Her spirit, as such, is also symbolised by the iron-seat (Lohasana), known for its hardness and metallic strength.

The first name belongs to the Svetambara representaion, the second to the Digambara.

Duritari rides a ram and is four handed. The hands hold Varada, rosary, fruit and Abhaya[2]

लोहासनस्था पार्श्वेऽस्याद् भर्तुः शासन देवता ॥ Hemachandra's Ajitanatha Carita.

Cf. लोहासनाधिरूढां चतुर्भुजां वरद पाशाधिष्ठितदक्षिणकरां बीजपूराङ्कुश युक्त-
वामकरां चेति । Nirvana Kalika (MSS. Jnanamandir, Agra)

Again. गोगामिनी धवलरुक्.....वामेतरं वरदपाश विभासमाना ।
वामञ्च पाणियुगलं सृणिमातुलिङ्ग युक्तं ....
Acara- Dinakara, Vibhaga (MSS. Ramghat Collection)

[1] देवी लोहासनारूढा रोहिण्याख्या चतुर्भुजा ।
वरदोभयहस्तासौ शङ्खचक्रोज्ज्वलायुधः ॥
Pratishtha Sarasamgraha, (MSS., Jainabhavan Arrah),

Cf. स्वर्णाद्युति शंखरथाङ्ग शस्त्रा लोहासनस्था भयदान हस्ता ।
Pratistha Sarodhara.

[2] दुरितारि देवीं गौरवर्णां मेषवाहनां चतुर्भुजां वरदाक्षसूत्रयुक्त दक्षिण—

The Digambara Prajnapti places herself upon a bird. She has six hands, which are adorned with an axe, cresent, fruit, sword, (Idhi) and Vara-mudra.[1]

The symbol of a ram in the case of Duritari implies her connexion with the wife of Agni. The symobls of Vara and rosary also support this supposition. The conception of Prajnapti seems clearly to be derived from that of Sarasvati or goddess of learning. The bird appears to be a peacock as her husband is represented as riding on the same bird, (VARHIVAHANA). Further, the name 'Prajnapti' literally means 'one of intellect' (Prajna) and we find, therefore, the name in the list of the Vidyadevis to be described later.

VAJRA-SRMKHALA OR KALI.

Descriptions of this Yaksini of Abhinandana differ with the two sects. The Digambaras represent Vajra-Srimkhala as riding on a swan and holding in her four hands a snake, noose, rosary and fruit.[2] The Svetambara variant of the same.........................

करांफलाभयान्वित वामकरां चेति । Nirvana-Kalika.

(Mss. Janana Mandir, Agra)

Cf. चतुर्भुजा गौरवर्णा मेषवाहन गामिनी
दक्षिणाभ्यां भुजाभ्यां तु वरदेवाक्षसूत्रिणा।
वामाभ्यां शोभमाना तु फलेनाभयदेन च ।

1. प्रज्ञप्ति देवता श्वेता षड्भुजा पक्षिवाहना । /
अर्द्धेन्दु परशुं धत्ते फलासीढि वरप्रदा ॥ Pratistha Sarasamgraha (MSS. Jainabhavana, Arraha)

Cf. पक्षिस्थार्द्धेन्दु परशुं फलासीढीवरैसिता Pratisthasaroddhar.

2. वरदा हंसमारूढा देवता वज्रशृङ्खला ।
नागपाशाक्षसूत्रोरुफलहस्ता चतुर्भुजा ॥ Pratistha Sarasamgraha (MSS. Arrah)

Yaksini named Kali is described as seated on a lotus and as holding in her hands VARADA, noose, snake and goad.[1]

Vajra-Srimkhala[2] or Kali is both a Yaksini and one of the Vidayadevis. Her Yaksini character is wellsymbolised by the presence of a citrus and goad and Vidya-devi Character is symbolsied by a swan and rosary. Kali also assuems some symbols as becoming Vidyadevi such as Varada and Naga, and othersymbols of noose and goad as they should belong to a Yaksini. When we treat Vajra-srimkhala as a Vidyadevi, we shall see, she holds actually a srimkhala or chian, which may explain as the origin of her name.

Mahakali of the Svetambaras appears in her representation seated on a lotus with her four hands holding Varada, noose, citrus and goad.[3] Purusadatta in her Digambara aspect rides an elephant and holds in her hands a disc, ajra, fruit and Varada Mudra.[1]

Mahakali or
Purusadatta

Cf. सनागपाशोरु फलाक्ष सूत्रा हंसाधिरूढा वरदानु भुंक्ता ।

Pratisthasaroddhar.

1. कालिकादेवीं श्यामवर्णां पद्मासनां चतुर्भुजां वरदपाशाधिष्ठितदक्षिणभुजां नागाङ्कुशान्वित वामकरा ।

Niryana Kalika
(Mss. Jnanamandir, Agra).

Cf. श्यामाभा पद्मसंस्था वलय वलि चतुर्बाहु विभ्राजमाना पाशं विस्फूर्जमूर्जस्वल-मपि वरदं.... बिभ्राणा चापि वामेऽङ्कुशमपि करिब ।

Acara-Dinakara (Ramghat)

2. An thousand image with the name is found inthe temple of "Pataini Devi" 8 mls. from unchhera., C.I

3. तथोत्पन्ना महाकाली स्वर्णाभा पद्मवाहना ।
दधाना दक्षिणौ बाहु वरद पाशिनौ ॥

The attributes such as citrus, goad and noose held by Mahakali are symbolic of her Yaksa character, Her other aspect represented by Purusadatta makes her half-like a Vidyadevi and half like a Yaksini. Purusadatta as Vidyadevi is described as riding a cuckoo and holding a Vajra and lotus. In this case, her symbols of an elephant (Gajendraga), Vajra and citrus are those by which we recognize her as a Yaksini.

ACHYUTA OR SYAMA MANOVEGA.

The Yaksini of Padmaprabha is known to the Svetambaras as Achyuta or Shyama and to the Digambaras as Manovega. The Svetambara image is canonically represented as riding a man and holding, in her four hands, saradda, Vina, bow and Abhaya.[2] The Digambara Yaksini Manovega has a horse as her vehicle, and holds a sword, lance, fruit..

मातुलिङ्गाङ्कुशधरौ परौ वाहू च विभ्रती ॥

1. देवी पुरुषदत्ता च चतुर्हस्ता गजेन्द्रगा । Hemchandras's Sumatinath Carita.

रथाङ्ग: वज्र शस्त्रासौ फलहस्तावरप्रदा ॥.

Pratistha Sura Samgrah Mss. Siddhanta-bhavan , (Arrah)

२. अच्युतादेवी श्यामवर्णा- नरवाहनां चतुर्भुजा वरवीणान्वित दक्षिणकरां कार्म्मुकाभययुत वामहस्ता ।

Nirvan-kalika.

(MSS. Jnana.- Mandi)

५. श्यामा चतुर्भुज धरा नरवाहनस्था पाशं तथा च वरदं करयोर्दधानां वामान्ययोस्तदनु सुन्दर वीज पूरं तीक्ष्णाङ्कुशं च परयो . . . . . .

अच्युता ॥

Acara -Dina MSS., Ramghat collection

and Vara Mudra.[1]

The name Achyuta or Syama may have, most probably, originated from Achyuta or Visnu or Svama. Her ina symbol would qualify her as a Vidyadevi, almost a derivative of Achhupta, who like the Digambara Manovega, rides a horse a sword, a rrow etc. Her vehicle of a man, undoubtedly, makes up her charactar as a Yaksini as Yaksa is proverbilly a man-rider or Nara-vahana. Manovega or 'swift as mind' is aptly symbolised by the vehicle of a horse known for its swiftness.

SHANTA OR KALI.

The Svetambara books describe Shanta as riding an elephant and her hands as furnished with varada, rosary, lance, and Abhaya.[2] Kali,[3] her Digambara variant, is known from their literature as being seated on a bull and as carrying in her hands a trident, fruit, Vardda and bell.[4]

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1. तुरंगवाहना देवी मनोवेगा चतुर्भुजा। Pratistha =Sara Samgraha.

Also, मनोवेगा सफलक फलखड्ग वराच्यते।
Mandira-pratistha-Vidhana (Mss. Jaina Siddhanta Library Arrah),

२. शान्तादेवी सुवर्णाभा गजवाहनां चतुर्भुजा वरदाक्षसूत्रयुक्तदक्षिणकरां शूलाभययुत वामहस्ताम्। Nirvana Kalika (MSS., Jnana Mandir Agra.

Cf. तथोत्पन्ना शान्तादेवी स्वर्णारुग्गजवाहना।
वरदं साक्ष सूत्रं च बिभ्राणा दक्षिणौ भुजौ।
सशूलाभयदौ बाहू दधाना दक्षिणेतरौ।
Hemachandra's Suparsva Carita,

3. सिताङ्गी वृषभारूढा कालीदेवी चतुर्भुजा।
घंटा त्रिशूल संयुक्ता फलहस्ता वरप्रदा। (J.B. Arrah) Pratisthasaroddhara

४- सिता गौ वृषगा घन्टा फलशूलवराद्वृतास्।
4. One image with name in the Patani Debi Temple,

As wife of Yaksa Matanga literally meaning 'elephant', Shanta's symbolic vehicle of an elephant is evident enough. Her other symbols bespeak her military Yaksinias well as benign Vidyadevi character. Kali also takes her place among Vidyadevis. Her symbols of a bull, bell, trident make her resemble a Hindu Sivite goddess on one hand, and a citrus makes her unmistakably a Yaksini on the other.

BHRIKUIT OR JVALAMALINI.

The Svetambara Yaksini Bhrikuti rides a cat (or swan) and her hands are adorned with a sword, club, spear and axe.[1] The Digambara Sasanadevi Jvala-malini or Jvalini has a buffalo as her riding animal and holds in her hands disc, arrow, noose, shield, trident, sword bow etc.[2]

An image of this Yaksini was seen by me in a cave , under the Eastern roof, Gwalior Fort. It has eight hands and consequently should be indentified with Jvalamalini rather than with Bhrikuti.[3]

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1. पीता विडालगमना भृकुटिश्चतुर्द्धा वामे च हस्त युगले ।
फलकं सुपर्शुं तत्रैव दक्षिणाकरेऽप्यसि मुद्गरौ च . . . . ||
Acara Dinakara, (MSS. Ramghat collection Benares).

Cf. मरालयाना, पीताङ्गी भृकुटी नाम देव्यं व्यापि ।
दधती दक्षिणौ बाहु खड्ग मुद्गर धारिणौ ।
वामौ फलक परशु लाञ्छितौ बिभ्रती भुजौ ॥
Hemachandra's Candraprobha Carita.

2. चन्द्रोज्ज्वलं चक्रवार सपाश चर्म त्रिशूल झषू त्वषासि हस्ता ।
ज्वालिनी मोह रूढा देवी श्वेता भुजाष्टका । Mandira Pratisthavidhana.
Cf. कउं वज्र त्रिशूलं च धत्ते पाशं धनुद्वयं (Mss. J.B. Arrah, Pratistha Sarasamgraha

3. A thousand image of the Yaksini is in the "Patani" temple, 5 mls from Nachhera state.

Bhrikuti's symbol of a swan (acc. to Hemchandra) may be explained as identifically the same riding anmal for the husband Vijaya (Vijayo hamso vahanah, Vide ante). Her other symbols as held in the hands are such as become a Yaksini or 'Guardian goddess'. Jvalamalini or Jvalini or Mahajvala as known to the Svetambaras also assume, in the same name, the function of a Vidyadevi. Her symbol of a buffalo shows her symbolic connexion with her husband Vijaya, who, in Brahmanism, is synonymous with Yama, the famous rider of a Buffalo.

Sutrara or Mahakali

Sutrara Yaksini of the Svetambaras as described in their books rides a bull and bears four hands with Varada, rosary urn and goad.[1] Mahakali, the Digambara variant of the Yaksini sit upon a tortoise and carries in her hands Vajra, club, fruit and vara Mudra.[2]

The Yaksini's tortoise symbol originates from the

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[1] सुतारां देवीं गौरवर्णां वृषभ वाहिनीं चतुर्भुजां वरदाक्ष सूत्रयुक्त दक्षिणभुजां कलशाङ्कुशान्वित वाम पाणिम् । Nirvana-kalika(MSS. Jnanamandir Agra).

Cf. तथोत्पन्ना सुताराख्या गौराङ्गी वृषवाहना ।
वरदं साक्षसूत्रं च बिभ्राणा दक्षिणौ भुजे ।
कलशाङ्कुशिनौ बाहु दधाना दक्षिणेतरौ ॥
Hemachandra's Suvidhinatha Carita.

[2] देवी तथा महाकाली विनीता कूर्मवाहना ।
सवज्र मुद्गरा हस्ता फल हस्ता चतुर्भुजा ॥
Pratisthasara-samgraha (MSS. J. S. Arrah)

Cf. कृष्णाकूर्मासनाधन्वशतोन्नत जिनानता।
महाकालीज्यति वज्रफलमुद्गरदानयुक् ॥
Pratisthāsāroddhar.

same animal as used by Ajita, her husband. As the names Sutara or Mahakali suggest, the Yaksini's aspect seems, to some extent, to be Saivite although Mahakali has her part to play as a Vidyadevi, with some common symbolic attributes.

The image of the Svetambara Yaksini Asoka is described as seated upon a lotus and bearing in her hands Varada, noose, fruit and goad.[1] The Digambara books describe Manavi as riding a hog and holding the attributes, as follows, fruit, Vara, bow, & c.[2]

ASOKA OR MANAVI.

Like the majority of Yaksinis, the Yaksini, in question, has a dual aspect, she is in one aspect a Yaksini and in another, a Vidyadevi. As Vidyadevi, her name is Manavi and she is described as seated on a blue lotus. Here, also as a pure Yaksini, the Svetamabara accounts give her a blue lotus. The warlike attributes like a goad, noose, bow are symbols quite befitting her characteristic of a Yaksini or Guardian angel. The benign symbols, such as, Varada, fruit and a

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1. अशोकां देवीं मुद्गवर्णां पद्मवाहनां चतुर्भुजां वरदपाशयुक्त दक्षिणकरां फलाङ्कुशयुक्त वामकरां ।
Nirvana Kalika(MSS., Jnanamandir).

Cf. नील पद्मकृतासना वरभुजैर्वरदप्रमाणौ युता पाशासङ्कदं च दक्षिणके हस्तद्वये बिभ्रती वामे चाङ्कुशवर्मणी वरगुणाढ्यशोका विशोकाजनं . . . . . . ।
Acara - Dinakar.

2. मानवी च हरिद्वर्णा झषहस्ता चतुर्भुजा । कृष्णाश्वकरयोन्स्था फलहस्तावरप्रदा ॥
Pratistha Sarasamgraha (MSS., Jaina S. Bhawan Arrah).

Cf. झषदामरुक्चकदानोचित हस्ता कृष्णकोलगा हरिताभं ।
नवतिधनु सुगजिन प्रगतामिह मानवीं प्रयजे ॥
Pratisthasaroddhar.

blue-lotus seat she is given, however, would make us recognise in her a form of Vidyadevi or goddess of learning.

GAURI OR MANAVI.

This eleventh Yaksini belongs to the eleventh Tirthamkara Sreyamsanath. The Digambara representation of the Yaksini known therein as Gauri rides, according to their accounts in antelope and bears a club, lotus, urn and Varada in her hands.[1] The Svetambara variant of the same Yaksi in the name of Manavi or Srivatsa Devi has been described as riding a lion and holding a Varada, club, urn and goad.[2]

The name Gauri originates evidently from the Brhmanic Gauri, the wife of Siva. Here, in this instance, the Yaksa, of whom Gauri is the consort is called Isvara. Her another aspect is is representaed by a Vidyadevi, known by the same name. Now, the ....

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1. पद्महस्ता सुवर्णाभा गौरी देवी चतुर्भुजा।
जिनेन्द्र शासनभक्ता वरचा मृग वाहिनी ॥

Pratisthasara Samgraha (MSS. Arrah collection).

Cf. समुद्गराब्ज कलशां वरदां कणक प्रभाम् ।
गौरी यजेशीति धनुः प्राशुदेवीं मृगोपगोम् ॥

Pratisthasara Samgraha.

2. तथैव मानुदेवी गौराङ्गी सिंहवाहना।
वरदं मुद्गरिणं च दधती दक्षिणौ करौ ॥
वामौ च बिभ्रती पाणी कुलिशाङ्कुश धारिणौ ॥

Sreyamsanath Carita by Hemchandra.,

Cf. मानवीं देवीं गौरवर्णां सिंहवाहनां चतुर्भुजाम् ।
वरदमुद्गरान्वित दक्षिणपाणिं नकुलसाङ्कुशायुक्तवामकराम् ॥

Nirvana kalika (MSS. Jnana Mandir, Agra.)

Svetambaras give her the name of Srivatsa or Manavi. This name, however, presents an anomaly due to the identity of Manavi with the Digambara Yaksini, of Sitalantha, bearing the same name. Thus, it is possible to explain the name Srivatsa as originating from the Srivatsa figure, the canonical symbol of Sitalantha. As regards the attributes, which adorn the hands of the Devi, some of them are warlike, as worthy of a Yaksini, and others are benign, as symbolic of a goddess of learning.

Canda or Ghandhari

Canda or Pracanda, as shee is also called by the Svetambaras has a horse for her riding animal, and carries the symbols of varada, spear, flower and club.[1] The Digambara form of the same deity is represented as riding on a crocodile and having the hands equipped with a club, two lotuses and Varada mudra.

Like the previous one, this Yaksini, too, takes her part as a Vidyadevi. As such, the name borne by her is Gandhari. There is some essential connectionbetween the yaksini Gandhari's animal of a crocodile and the Vidya-devi Gandhari's animal of a tortoise. Canda or Pracanda ....

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[1] तथोत्पन्ना श्यामवर्णा चण्डानामाश्ववाहना ।
दक्षिणौ वरदशक्ति धारिणौ दधती भुजौ ॥
पाणी पुष्प गदा युक्तौ बिभ्रती दक्षिणं तरौ ॥
Hemchandra's Vasupujya Carita.

Cf. श्यामातुरंगासना चतुर्दोः करयोर्दक्षिणयोर्वरम् ।
दधति किल.वामयोः प्रसूणं सुगदा सा प्रवरातास्य च शक्तिकम् ॥
Acaradinakara.

seems to be, as the name indicates, a Jaina prototype of athe Brahmanic Çanda or Durga.

The Svetambaras know this Yaksini as Vidita or Vijaya. She is described in their books as seated ~~on a lotus and as seated~~ on a lotus and as having four hands with an arrow, noose, bow and snake.[1] The Digambara Vairoti appears in representations as riding on a snake (GONASA) and bearing in her hands two snakes, bow and arrow.[2]

VIDITA OR VIJAYA OR VAIROTI.

Vairoti figures also like others as a Vidyadevi. The other name of Vidita means 'learned' one.[6] This would suggest the central idea of Goddess of learning. In other respects, Vidita or Vijaya with her colour of yellow, symbols of bow, arrow, snake and lotus or the vehicle or Gonasa seems to be a clear derivative of a form of Durga. The name of Vijaya, it is worth observing, retains the original name of her arche-type.[3]

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1. तथोत्पन्ना विदिताख्या हरिताल समद्युतिः।
पद्मारूढावाण पाशधर दक्षिण पाणिका।
कोदण्ड नागसंयुक्त दाक्षेणेतरवाहुका॥
Hemachandra's Vimalanatha-Caritra.

Cf. विदितां देवीं हरितालवर्णां पद्मारूढां चतुर्भुजाम्।
वाण पाशयुक्त दक्षिणपाणिं धनुनाग युक्तवामपाणिम्॥

2. वैरोटी नामतो देवी हरिद्वर्णा चतुर्भुजा।
हस्तद्वयेन सर्पौ धत्तेगोणसवाहना॥ Pratisthasara Samgraha(MSS., Arrah collection).

Cf. षष्ठिदण्डोच्च तीर्थेशनतागोणसवाहना।
ससर्पचाप सर्पेषु वैरोटी हरिताच्यते॥ Pratistha Saroddhara.

3. An inscribed image of her is in the "Pait ini Temple" Uchner State

Amkusa of the Svetambaras is to be canonically sculptured as seated on a lotus, and having four hands with a sword, noose, spear and goad.[1] The Digambaras to whom this Yaksini is known as Anantamati described her as being carried by a swan and as holding in her hands a bow, arrow, fruit and Varada.[2]

AMKUSA OR ANANTAMATI.

The name 'Amkusa' appears to be derived from the Amkusa or goad, which the Yaksini carries. In the same name, we find a Vidyadevi, who also bears a goad. The name Anantamati originates very evidently from Anantanath, the Jina and master, whom the Yaksini waits upon. Brahma's wife is Sarasvati; her the origin of the swan as a vehicle might to be due to this connection.

Descriptions from the Svetambara books make her ride upon a horse or a fish and appear in sculpture with four hands, adorned with a lotus and Abhaya.[3] Manasi, the Digambara variant of the .....

KANDARPA (PANNAGADEVI) or MANASI.

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1. अंकुशां देवी गौरवर्णां पद्मवाहनां चतुर्भुजां खड्गपाशयुक्त दक्षिण करां चर्म्मफला-ङ्कुशायुत वामहस्ताम् |
Nirvana Kalika (MSS., Jnana Mandir, Agra)

2. तथानन्तमतीदेवी हेमवर्णा चतुर्भुजा।
चापंबाणं फलं धत्ते वरदा हंसवाहना ॥
Pratistha Sarasamgraha (MSS. Arrah. Jaina S.Bhavan.

Cf. हेमाभा हंसगा चापफलबाण वरोद्युता।
पञ्चशच्चापतुङ्गार्हद्भक्तानन्तमतीज्यते ॥
Pratisthasarodhar.

3. कन्दर्पा देवी गौरवर्णां अश्ववाहनां चतुर्भुजां . . . . |
Nirvana-Kalika (MSS., Jnana Mandira Agra).

same Yaksini, is described from their point of view, as riding a tiger, and holding inher six hands a lotus, bow, varada, goda, arrow and lotus.[1]

The origin of symbols, it must have been noticed, is of ifregular character. The fish symbol of the Yaksini seems to be due to the identical symbol of her consort Kinnara as furnished by the Digamabara books(Dharmashya Kinnara Yaksah — Minavahana) It is harldy easy to see any possible connection between her name as Kandarpa and the Brahmanic God, Kandrpa or Kama. The name Manasi has very probable relation with 'Manasija' implying the same idea. Thus, the other name of Pannagadevi or the Goddess of snakes might have been derived from Maussa, who is characteristically a goddess of snakes. Mansai is also a deity, in the list of the Vidyadevis and as such, she is interestingly seen to be symbolised by a snake. Her tiger vehicle, in this instance, shows her a prototype of Vagisvari (goddess of lean ing) - whose figure in Benaras, shows the same animal as her vehicle.

Cf. तथोत्पन्ना च कन्दर्पा गौराङ्गी मत्स्यवाहना ।
उत्पलाङ्कुशधारिभ्यां च पद्मिनाभयदेव च ।

Hemachandra's Dharmanatha Carita.

Further. कन्दर्पाधृतपर पणणगाधिधाना गौराभाह्यषगमना चतुर्भुजा च ॥

Acara Dinakara (Ramghat Collection)

[1] साम्बुजधनु दानाङ्कुशशरोत्पला व्याघ्रगा प्रवालीनभा ।
नव पञ्चक चापोच्छ्रित जिननम्रा मानसीह मान्यते ॥

Pratistha Sarodhara.

Cf. व्याघ्रवाहनमारुह्य शिल्पधर्मानुरागिनी ।

Pratisthasaro Samgraha. (MSS. Arrah).

Nirvāni or Mahāmānasī

Nirvani, in Svetambara accounts, is represented as seated on a lotus, and four armed, the attributes being a book, lotus, Kamandalu and a lotus bud.[1] The Digambara books supply descriptions of Mahamanasi, according to which, she has the vehicle of a peacock and holds in her hands a disc, fruit, Idi (sword?) and Varada.[2]

Although most rare, unexpectedly, I was able to explore a separate figure of Nirvani, which generally agrees with the above description. It is now in the Lucnow Museum. A subordinate representation of the Yaksini may be seen in some places of Jaina antiquity.[3]

The name Nirvani connotes the idea of Nirvana. Her symbols of a book, lotus, Kamandalu strike one..............

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1. निर्वाणी देवी गौर वर्णा पद्मासना चतुर्भुजा पुस्तकोत्पलयुक्त दक्षिणा करा
कमण्डलु कमलयुत वामहस्ता Nirvana Kalika(Jnana-Mandir, Agra)

Cf. तत्तीर्थ जन्मा निर्वाणी गौराङ्गी कमलासना।
पुस्तकोत्पल संयुक्तौ बिभ्रती दक्षिणौ करौ।
सकमण्डलु कमलौ वामौ च दधती करौ॥

Hemachandra's Santinatha Caritam.

2. ~~चु~~सुमहामानसीदेवी हेमवर्णा चतुर्भुजा।
फलेढि चक्रहस्तासौ वरदा शिखिवाहना॥

Pratisthasara Samgraha (MSS. Arrah. Collection).

Cf. चक्रफलेढिवराङ्कितकरां महामानसीं सुवर्णाभाम्।
शिखिगां चत्वारिंशद्धनुरुन्नतजिनमतां प्रयजे॥

Pratisthasaroddhar.

3. Vide, the fig. of Shantinatha, in a cave, eastern roof, Gwalior Fort. It bear four hands. Inside the Fort through the Urai gate, another figure may be seen on the left side of the road, a midst three Jaina Colossi, of which one is of Santinath. Cf, the figure in the "Patain Devi" Temple in Uchhera State. C.I.

with her characteric nature of the wife of Brahma. Curiously, Braham's wife is also called Sarasvati. As Mahamanasi, the Yakṣini holds her new function being a Vidyadevi. Mahamanasi literally means the 'great Goddess to Preside over learning.' The symbol of a pea-cock, again, speaks of her connection with Sarasvati, the river goddess, who has the same bird as her riding vehicle.

Balā (Achytā) or
Vijayā

We find her described in the Svetambara books as Yakṣini riding a peacock and bearing four hands symbolised with a citron, spear, Musandi and lotus.[1] Canonically different account is given of Vijaya, the Digamabara counterpart of the Yakṣini, in their literature. According to it, she should be represented as riding a black boar and carrying the attributes of a conch, sword, disc, and Varada Mudra.[2]

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1. तत्तीर्थभूर्बलादेवी गौराङ्गी केकिवाहना ।
विभ्राणा दक्षिणौ बाहु बीजपूरकशूलिनौ ॥
मुषण्डी पङ्कजभृतौ बिभ्रती दक्षिणोतरौ ।
सदा संनिहितासे प्रभोः शासनदेवता ॥

Hemchandra's Kunthu Svami Caritam,

Cf. शिखिगा सचतुर्भुजाऽतिपीता फूलपुरं दधतीं त्रिशूलमङ्कुशम् ।
करयोरप सव्ययोश्च सव्येकरयुग्मे अ भुशुण्डि सद्बलाऽस्यात् ॥
(MSS. Ranghat)

2. जयादेवी सुवर्णाभा कृष्णश्रूकर वाहनां ।
शंङ्खासि चक्र हस्तासौ करदा धर्मवत्सला ॥
Pratisthasara-samgraha (MSS. Jaina Siddhantabhavan Library Arrah.
Cf. सचक्र शङ्खासिवरां रुक्माभ्यां कृष्णकोलगां . . . . यजे जयाम् ॥

Mandira Pratistha Vidhana (MSS. Ibid)

Hala or Achyuta of the Svetambaras from the nature of her vehicle of a peacock seems to be a form of Sarasvati. This supposition may be supported by the fact that her consort Gandharva rides on a sun and is a divine musician. Sarasvati is known to be also presiding over the art of music. The symbol of a citron, indicating the Yaksa characteristic is borne by the husband and the wife. Vijaya of the Digambaras, on the other hand, shown by her boar vehicle, a Yaksini goddess whose form must have been borrowed from Marici of Buddhism and Varahi of Brahmanism. Her other symbols provided by the Digambara books of a disc, sword, conch and Varada speak of her origin from Varahi.[1]

Dharani or Tara.

The Svetambara texts described Dharani Yaksini as seated on a lotus and possessing four hands with a citrus, two lotuses, and a rosary.[2] Tara, the Yaksini of the Digamabara is to a pear, according to them, as riding on a swan and holding a snake, Vajra, deer and Varada Mudra.

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[1] An inscribed image of Vijaya in a group is to be found in the "Pataini Temple" Uchnera State C.I.

[2] देवी च धाररणी नाम नीलाङ्गी कमलासना ।
मातुलिङ्गोत्पलधर दक्षिणेभयवाहुक ॥
पद्माक्षसूत्रभृत् Hemchandra's Ara Caritra.

For comparison, see.
धाररणी देवीं कृष्णावर्णां चतुर्भुजां पद्मासनांमातुलिङ्गोत्पलान्वितदक्षिणा
भुजां पाशाक्षसूत्रान्वितवामकराम् ॥ Nirvana-kalika (MSS., Agra, Jnana Mandir)

In this case, like more cases, the Yaksini Dharani bears the Yaksa symbol of a citrus together with other symbols, which explain her mixed origin. The name Tara renders her connection with the Brahmanic Tara almost obvious. The snake symbol in her hand is primarily common to the deity of either sects.

The Yaksini in her Svetambara appearance, is to be represented as seated on a lotus, and carrying in her hands Varada, rosary, citrus, and Sakti.[1] Aparajita, the Digambara counterpart, is represented by their texts as a goddess riding a lion and bearing hands, equipped with a citrus, sword, shield and Vara-mudra.[2]

VAIROTI
OR
APRAJITA

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1. देवी तारावती नाम्ना हेमवर्णा चतुर्भुजा
सर्पवज्रंमृगं धत्तेवरदा हंसवाहना ॥ Pratisthasarasamagraha.
(MSS. Arah Collection).

Cf. स्वर्णाभां हंसगा सर्प मृग वज्र... Mandira pratistha vidhana.
(Msss. Ibid)

2. तीर्थेभू[illegible]च वैरोट्या कृष्णाङ्गी कमलासना ।
भान्ती दोर्भ्यां दक्षिणाभ्यां वरदेनाक्षसूत्रिणा ॥ Hemchandra's
मातुलिंगशक्तिभृद्भ्यां वाम दोर्भ्यां

Compare अष्टापदं समारूढां देवीनाम्ना पराजिता ।
फलासिखेट हस्तासौ हरिद्रुवर्णा चतुर्भुजा ॥
Nirvana Kalika (MSS. Jnana Mandir, Agra)

3. वैरोट्यां देवी कृष्णवर्णा पद्मासनां चतुर्भुजाम् Pratistha samgraha.
वरदाक्षसूत्रयुक्त दक्षिणकरां मातुलिंग शक्तियुक्त वाम हस्ताम् ॥
(Mss. Jainabhavan, Arrah)

An image of the Yaksini is in the Pataini Temple vide ante.

The citrus symbol, in both the forms, makes the goddess trypically a Yaksini. The name Vairoti occurs in connection with the Vidyadevis and as a presiding deity over learning, she has a lion as her vehicle. We find, ho ever, the lion symbol in the case of Aparajita, the Digambara form of the Yaksini. We had occasion of describing Vairoti as the Digambara counterpart of Vijaya. There seems to be an exchange inthe pair of combinations. Vijaya and Aparajita seem to be the same in meaning; the original idea of both must have been derived from that of Durga; who bears the same names in Brahmanism.

NARADATTA OR BAHURUPINI.

Naradatta is described in the Svetambara literature as seated in the Bhadrasana postu e, showing fo four hands which hold varada, rosary, citron, and trident (or urn).[1] The Digambara Yaksini is represented by them as riding a black snake and holding a shield, fruit, sword and Varada Mudra.[2]

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1. भद्रासनाकणकरूक तनुरुच्च बाहुरक्षावलीवरद दक्षिण पाणि युग्मसन्मातुलिंग युतशूलितदन्यपाणिरच्युम्पिका श्रीनरदत्ता॥Acara Dinakara.

   Cf. नरदत्तां देवी गौरवर्णां पद्मासनारूढां चतुर्भुजाम् ।
   वरदाक्षसूत्रयुत दक्षिणकरां वीजपूरकंकुम्भयुतवामहस्ताम् ॥
   Nirvana Kalika (MSS. Svetamabara, Library Agra).

2. कृष्णनाग समारूढा देवता बहुरूपिणी ।
   खेटं खड्ग फलं धत्ते हेमवर्णा चतुर्भुजा॥ratisthasa a samgrah(MSS.Arrah)

   Cf. बहुरूपिणी यजे कृष्णाहिगां खेटफलं खड्गं वरोत्तराम् ॥

   Mandirapratisthavidhana (MSS. Arrah)

Naradatta or Bahurupini from the nature of her symbols and her husband's being of Sivite character, discloses herself in representation as a form of Durga or a Brahmanic Sakti. The Yaksini element in her may be clearly attested by the symbol of the fruit citron and the urn, the true attribute of the wife of Varuna. It should be noted in this connection that this Naradatta and the predefined Purusudatta, the Yaksini of Sumatinath, being the same in meaning suggest some mysterious common rogin.[1]

The Svetambara sectarian Yaksini, Gandhari by name, has been described as riding a swan and furnished with four hands, which hold, in turn, Varada Mudra, sword, citron and spear (Kunta)[2]. The Camunda or Digambara form of the same Yaksini is represented in their way as riding on a dolphin and carrying in her hands a rosary, staff, shield and sword.[3]

Gāndhari
or
Cāmundā

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1. Her image with name inscribed is in the "Patani Temple" Uchnera.

2. तथैव देवी गान्धारीश्वेताङ्गी हंसवाहना ।
दोर्भ्यां वरदखड्गिभ्यां दक्षिणाभ्यां विराजिता ।
वामाभ्यां वीजपूरिभ्यां बाहुभ्यामुपशोभिता ॥
Hemchandra's Neminath Carita.

Cf. गान्धारी देवीं श्वेतां हंसवाहनां चतुर्भुजां वरदखड्गयुक्त दक्षिणभुजद्वयां
वीजपूरकुन्तयुतवामपाणिद्वयां । Nirvana Kalika (MSS., Jnanamandir, Agra)

3. चामुण्डा देवता भीमा हरिद्वर्णा चतुर्भुजा ।
अक्षसूत्रं च यष्टिं च धत्ते मकरवाहना ॥
Pratisthasarasamgrah(MSS. Arrah)

This pair of names (viz. Gandhari and Camunda) has already occurred in connexion with the Yaksini of Vasupujya. There seems to have been some mysteriies transpo-sition of there deities. In the case of Vasupujya Canda is Svetambara Yakisini, where as Gandhari, who is Svetambara here was Digambara there. Gandhari there rides a dolphin as Camunda rides the same animal in the present case. The Yaksini Gandhari we described now assues, such symbols (for instance swan, Varaaa, citron) as would make her partly a Vidyadevi and partly a Yaksini. Her Digamabara counterpart camunda is also called Kusuma-malini and as such, her dolphin symbol ma y be justified because Kusumamali or kama has the same symbolical mark (Makara-ketana).[1]

This Yaksini of Neminatha has the Svetambara description of Ambbika(KUSMANDI) or Amra. a goddness, who rides a lion and bears a bunch of mangoes, nose, a child and goad.[2] The Digambara image.......................

Cf. चामुण्डा यष्टिखेटाक्ष सूत्र खड्गोत्कटा हरित् ।
मकरस्थार्च्यते पञ्चपश दण्डोन्नतेश भाक् ॥
Pratistha Saroddhar.

1. An inscribed image with name is in the "Paitini Temple" Uchnera.

2. तत्तीर्थजन्मा स्वर्णकान्तिः सिंहवाहना आम्रलुम्बि(?) पाशसंयुक्तदक्षिणाकरद्वया पुत्राङ्कुश सहित वाम करद्वया कुण्माण्डीति द्वितीयनामधारिणी अम्बिका प्रभोशासन देवी समभवत् ।
Guna Vijaya gani's.
Neminath Caritra (Niranaysagar Press)

Cf. कुष्माण्डीं देवी कनकवर्णां सिंहवाहिनी चतुर्भुजां मातुलिंग पाशयुक्त दक्षिणकरां . . . . . . अंकुशान्वित वाम करां ।
Nirvana Kalika; MSS. AGRA)

of the Yaksini is described as also riding upon a lion, but as bearing two hands with a bunch of mangoes and a child.[1]

Images of both types may be seen in some Jaina places although they have been wrongly indentified in every case. The distinction regarding the number of handshas strictly followed in the representations the point being decisive in making it either Ambika or Kusmandini[2] except her symbol of a bunch of mangoes, which gave origin to one of her names as Amra, she is by name and appearance a borrowed form of Durga. Amba, Ambalika and Ambika are names of Durga. She has further the name, as in this case, of Kusmadini. Kusmandi is the name of Durga, Kusmandas were a hilly clan attached to the Siva. It is highly probably that being a Yaksini, whose class originated from the Northern Himalayan region, Kusmandi came out of this class.

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1. द्विभुजा सिंहमारूढ़ा आम्रादेवी हरित्प्रभा ।

Pratisthdsarasamagnah (MSS. Arrah)

Cf. सव्येक ध्युपग प्रियंकर सुतुक प्रीत्यै करे बिभ्रतीं । दिव्याम्रस्तवकं शुभङ्करकरश्लिष्यान्य हस्ता हस्ताङ्गलिम सिंहभर्तृचरे स्थितांहरितभामाम्र द्रुमच्छायगाम ॥

Pratisthasaraddharan.

2. The Fig. No. D.7 Mathura Museum, wrongly called by Dr. Vogel as Parvati is, in fact, the Digambara image of Kusmandi. The fact that the Digambara image has no ornaments is not always true as it bears ornaments. What has been wrongly called 'happy twins'. Deograh Fort. Jhansi, Arch: Serial 2228, is the image of Kusmanid with her consort. A fine and separate image of Yaksini is in the Deogarh Fort, on the west of the Main temple. We can identify rightly the images of "Parvati", No. 629, Gwalior Arch. Dept. from Mohanpur and Nimthur as those of 4 armed Ambika.

The name of the Yaksini is common to both the sects. According

Padmavati.

to the Svetambera view, Padmavati is to be represented as riding on a snake and and cock, and holding a lotus, noose, fruit and goad.[3] Padmavati of the Digambaras is described to be four types according to the number of hands. Some texts give her a snake and cock as her vehicle, others give her a lotus seat. The four handedfigure holds a goad, rosary, two lotuses, The sixhanded type has a nose, sword, spear, cresent, club, staff, as attributes. The eight -handed figure has a noose and other attributes. The twenty four-handed figure holds a conch, sword, Cakra, crescent, lotus, blue lotus, bow (Sarasarma), spear, noose, Kusa-grass, bell , arrow, staff, shield, trident, axe, (KUNTA) Vajra, garland, fruit, club, leaf, stalk, and Varada Mudra.[2]

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1. तथा पद्मावती देवी कुर्कटोरग वाहना ।
स्वर्णवर्णा पद्मपाश भृद्दक्षिणाकर द्वया ।
फलांकुश धाराभ्यां च वाम दोर्भ्यां विराजिता ॥

Hemchandra's Parsanatha Caritam.

Cf. स्वर्णाभोजम कुर्कटाहिगमना शौम्या चतुर्बाहु भृद्वामे हस्तयुगेऽङ्कुश दधिफलं
तत्रापि दक्षिणोपद्मं पाशमुदग्रञ्च कन्त्य विरत पद्मावती ।

Acaradinakara.

2. देवी पद्मावतीनाम्ना रक्तवर्णा चतुर्भुजा ।
पद्मासनाङ्कुशं धत्ते अक्षसूत्रं च पङ्कजम ।
अथवा षड्भुजादेवी चतुर्विंशति सद् भुजा ।
पाशासि कुन्तबालेन्दु गदामुसल संयुतम ।भुजाष्टकं समाख्यातं चतुर्विंशति रुच्यते।
शंखासि चक्रबालेन्दु पद्मोत्पल शरासनम् ।शक्तिपाशांकुशं घण्टावाणमुसलखेटकम् ॥
त्रिशूलं परशुं कुन्तं वज्रं मालां फलं गदाम ।पत्रञ्च पल्लवं धत्ते वरदा धर्मवत्सला ॥

Pratisthasara-samgarh(MSS Arrah)

Separate sculptures of an important Yaksini like Padmavati ought to have been discovered bu we have, so far, only seen the Yaksini's likeness with symbols in her master's statues.[1]

The legend of Padmavati is throughout associated with snakes and she belogs to the NETHER REGIONS OR PATALA. This serpent symbol is well manifest in art, and so is her other symbol of lotus, which is responsible for the origin of her name. In Bengal, Padmavati with the snake-symbols in worshipped as Manasa the goddess of snake and the wife of Jaratkaru. Certain vernacular MSS. called Padma-purana, Behula (Vipula also) Carita, give the stories of Behula, Chand Merchant and Padmavati. It is most likely that the connection between the Jaina padmavati and the Brahmanic Manasa originates from the Jaina legends. Jaratkaru, an ascetic, stands for Katha in the Jaina legend and it is, he who la-tterly, became one with Sesa, the king of Patala.

This Yaksini of Mahavira in the account of the Svetamabares,

SIDHAYIKA

Should ride a lion and have four hands carrying a book, ABHAYA,

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Cf. येष्टुं कुक्कुट सर्पगा त्रिफणकोऽजं सा द्विषो मातष्टापाशादिः सदं सत कृते चधृत शंखास्पादि दो अष्टका। तां शान्तामरुणां स्फुरच्छृणि सरोजन्माक्षमालाम्बराम्। पद्मस्थां नवहस्तक प्रगुनतां यायाज्जिम पद्मावतीम् ॥

[1] A fig. of Padmavati, in Pakhir, Purulia Ditt. see. Begala's report, Arch: Surv. Reports Vol. VIII: with Parsvanatha's image, in Gwalior Fort, Eastern roof; on the Western face of the Pillar near the Western gate (NO:I) in the Deogarh Fort.

Citrus, and lute (VINA).[1] The Digambara counterpart of the goddess is represented as also riding upon a lion and holding a VARADA MUDRA and book.[2]

Siddhayika's images like those of Padmavati are only to be seen as parts of the sculptures of Mahavira. In them, the lion and the book symbols are prominent enough.[3]

The most important symbol connected with Siddhayika is her lion. This may be interpreted in the light of the same symbol as assumbed by the Yaksini's master Mahavira. Her other symbol, such as, a book and VINA (lute) would make her, in

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1. सिद्धायिकां हरितवर्णां सिंहवाहनां चतुर्भुजां पुस्तकाभययुक्त दक्षिणकरां मातुलिंग
वीणान्वित वामहस्ताम् ।
Nirvanakalika (MSS. JNANAMANDIR. Agra)

Cf. सिद्धायिका तपोत्पन्ना सिंहयाना हरिच्छविः ।
समातुलिंग वल्लक्यौ वामबाहू च बिभ्रती ।
पुस्तकाभयदौ चाभौ दधाना दक्षिणौ भुजौ ॥
Hemchandra's Mahavira Carita.

2. सिद्धायिका तथा देवी द्विभुजा कणकप्रभा ।
वरदं पुस्तकं धत्ते सुभद्रासनमाश्रिता ॥
Pratisthasara samgraha (MSS. Arrah)

Cf. सिद्धायिकां सप्तकरोच्छ्रिताङ्ग जिनाश्रयां पुस्तकदानहस्ताम् ।
श्रितां सुभद्रासनमत्र यज्ञे हेमद्युतिं सिंहगतिं यजेहम् ॥
Pratistha Samoddar.

3. A two-armed figure evidently of Digamabara origin of the Goddess was seen by me on the Pillar near the western gate in the Deogarh Fort, The Vagisvari Fig. regarded as Hindu, appears to be of Jaina Yaksini Siddhayika.

appearance, a Vidyadevi. The custom of giving a lion to a goddess of learning does not appear to be singular to the Jainas as we find the Vagiṣvari of Benares is seated on a lion's back. Siddhayika's another symbol is a citrus and this is particularly indicative of her Yaksini nature.

CHAPTER IV

THE DIKPALAS.

Equally with Brahmanism, the Jainas of both the sects make room for an important class of divinities under the designation of the Dikpalas, who are supposed to gurard the quarters. Their origin, on probable grounds, underlies the actual ideals of certain semi-divine kings, who took the responsibilty of governing regions of all the distinct quarters. Their ideas were, undoubtedly, far anterior to the early Brahmans than to the Jainas. ~~Like the majority of gods imported into the Jainas.~~ Like the majority of gods imported into the jaina Pantheon, the Dikpala gods were drirectly taken over by the Jaina people. The main characteristics of the Dikpalas are nearly those which directly taken over by the Jaina people, The main characteristics of the Dikpalas are nearly those which we find in connection with the same deities of Brahmanism. In one point, however, the position of the Dikpalas of Jainism is distinct enough. It is always subservient to that of the Tirthamkaras, who like the Buddhas served and cared for by the chiefs of the quarters. It is interesting to reflect that some of the Yakṣas, who owe, as a rule, their origin to other ideas as well, bear recoginisable names and nature of the Dikpalas. Whether the Dikpalas came first in ....

order or the Yaksas is an open question. Yet we have more reason to believe that the conception of the latter was clearly influenced by the former. The Dikpalas, in some cases, such as Indra, Isana, Brahama and Naga introduce into the Jaina godhood their spouses described separately in the iconographic texts. Another feature regarding the Dispalas, who are also called Lokapalas, is their worship as Vastu-devatas. One Svetamabara text makes them functioning as Kumaras, who differ very little in nature from the Gods of the quarters. We shall describe, now separately the iconography of these ten Dispalas recognised by both the Svetambaras and Digambaras.

Indra

There seems to lie very little difference between the descritpions of the Dikpala Indra, as afforded both by the Svemtamabara and Digambara texts. His chief char cteristics are his elephant called AIRAVATA and his VAJRA or thunderbolt.[1] Indra is the guardina of the eastern regions and his wife is called Sachi. In one text, we................

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1. दृश्यत् सामानिकादि त्रिदश परिवृतं स्वच्यसच्यादि देवी ।
लोलाक्षं वज्रभूषोद्भट सुभगरुचं प्रागिहेन्द्रं यजामि ॥

Pratistha saroddhar.

Cf. पूर्वस्यां दिशि कुण्डलांशु निचय व्यालीढ गण्डस्थलं शत्रुं मूर्द्ध निसाधुवद्ध ।
मुकुट स्वारुढमैरावतम् । पत्नीबान्धवभृत्यवर्गसहितं देवं सदाह्वानये ।

Deva Puja (MSS., Jaina. S. Bhavan, Arrah)

S'vatambara version. अथ लोकपालाः —

शक्रं पीतवर्णं ऐरावत वाहनं वज्रपाणिम् । Nirvana Kalika (MSS. Agra collection.

shall see, later on, she has her described as possessed of thousand eyes. We can infer, therefore, that the Brahmanic conception of Indra's having thousand eyes, is carried to Jainism. Clear identifty of some features leads me also infer that Matanga, the Yaksa of Mahavira or Mahendra, the Yaksa of Aranath according to the Digambaras owes largely its conception to that of Indra.

AGNI.

Both from the Svetambara and Digambara stand-points, Agni is described as riding a ram, holding a Sakti (spear) and bearing seven flames. One Svetamabra text however, gives him a bow and arrow while a Digambara text adds a sacrifieial pot to his attributes and makes rosary as his armlet.[1] His wife is Svaha and he has the charge of the south-eastern regions.

Cf. वास्तुदेवाः – ओं ह्रीं ऐरावतस्कन्धमधिश्रयन्तं वज्रायुधं रुच्यशची समेतं प्रत्यूहविध्वम् । (MSS. , Ramghat)

1. अग्निं अग्निवर्णं मेषवाहनं सप्तशिखं शक्तिपाणिम् । Nirvana kalika. (MSS.Agra. J. Library).

Cf. श्रीअग्नये ... कपिलवर्णाय छागवाहनाय नीलाम्बराय धनुर्बाणहस्ताय । Pujavadhi, Acara-dinakar (MSS.No.74/11/36 Ramghat MSS.Library p. 14)

Again, ज्वालायात्मकशक्तिहस्तो वस्तादिरूढो (?) .. स्वाहामहिष्या सममग्निदेवः ..... ओं ह्रीं अग्निवास्तुदेवाय स्वाहा ॥ Ibid.p. 36

Digambara. रुक्माभरुग्धुर्धुरसुग्गलचटुल पृथु प्रायभृंगाभतुङ्गस्थं रौद्रं पिङ्गेक्षणयुगमभलं ब्रह्मसूत्रं शिखास्त्रम् । कुण्डीवातप्रकोष्ठे दधत मितर पापात पुण्याक्षसूत्रम् । स्वाहान्वीतं धिनोमि श्रुति-मुखरसभं प्राच्यप्रोच्यन्त रोगिनम् । छागारोहणमक्षसूत्रवलयं ...... स्वाहा संयुतमुज्ज्व ......।

Pratistha Saroddhar.

It may be seen from the above description that there is very little difference in iconography between a Brahmanic Agni and Jaina Agni, the latter being a by-product of the former. The Attributes of a bow and arrow are, of course, conspicious. We can imgine that these attributes, which arm the hands of Karttikeya may have been conceived in case of Agni, who was the presiding god of Karttikeya. The symbols of sacrifical pot (Kundi) and rosary are only indicative of the god's primary nature as a sacrificial priest. The meaning of Svaha, also, supports this idea.

Yama, the god of death, who governs the south regions, is

YAMA.

to be sculptured both according to the Svetambaras and Digambaras, as riding on a buffalo and holding a staff. He is known to be the son of the sun and accompanied by his wife called Chhaya. His chief function is not only to guard the south but also to pronounce judgment on merits and demerits of departed souls.[1]

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[1] ओं नमो यमाय धर्मराजाय दक्षिणादिगधीशाय समवर्तिने धर्माधर्मविचारकाराय कृष्णवर्णाय चर्म बिरणाय । महिषवाहनाय दण्डहस्ताय ।

Acaradinakar, Pujavidhi.

Cf. छायासमेतं महिषाधिरुढं दण्डायुधं दण्डितवैरिवर्गं वैवस्वतम् । ओं ह्रीं यमवास्तु देवाय स्वाहा ।

Ibid.

Digambara version.

यमदेवस्येति । आसीनं शितवर्णं गाजिमहिषे, वैवस्वतश्च स्वयम् । दण्डमण्डित भुजं दक्षिणास्यां दिशि । ।

Devapuja (MSS. Arrah collection)

The conception of the Jaina Yama is almost identical to that of the Brahmanic God of the same name. The only difference seems to be the Jaina Yama's wife being Chhaya, who, in Bramanism, is known to be the wife of the Sungod Surya. There is some justification on the part of the Jainas to make Chhaya as the wife of Yama, who has been called Dharmaraja, by which appellation the Sungod is also known. In this connection, it is to be pointed out the Chandraprabhava's Yaksa Vijaya or Shyama has some radical identity by name and symbols, to this god of death. Vijaya literally means Yama and Shyama's wife Jvalini actually rides a buffalo, the vechicle of the Dikpala of the south.

NAIRITA
(निर्ऋति)

Nairita, the guardian-god of the south-west quarters, is made to ride a corps or a goblin according to the Svetambara texts. In the view of the same, he wears a tiger's skin and holds a club or a sword and a bow (PINKA)[1].

Cf. चण्डार्चिः काण्डदण्डी डुमरकरमति क्रूरदराद्दलोके |
कार्णाद्रिकं नृशंसप्रथममप यमादिश्य प्राच्याँ यंजामि ||

PRATISTHA SARODDHAR.

[1] नैऋतिं हरितवर्णां शववाहनं खड्ग पाणिं . . . ,

NIRVANAKALIKA (AGRA MSS.)

Cf. धूम्रवर्णाय व्याघ्रचर्मवृताय मुद्गरहस्ताय प्रेतवाहनाय |

ACARADINAKAR (RAMGHAT MSS)

FURTHER. मृगांगवाहद्विषदामस्पदा: आरुढवानुदगतमुद्गरास्त्रपिणाक
आयच्छतु तैलमिश्रं | ओं नैऋत्यवास्तुदेवाय स्वाहा |
IBID.

The Digambaras represent the god as riding a bear and holding the same attribute of a club.[1]

The general conception of this Lokapla or Dikpala is due to the Brahmanic influence. There are points, however, which make the Jaina God in some ways distinct. The attribute of a bow, his vehicle of a bear and the tiger's skin are of clearly Jaina origin.

Divergence exists among even the Svetambara texts with regard to the vehicle of Varuna, the guardian God of the West. Some texts assign to him the vehicle of a dolphin, others a fish. He is, however, unanimously represented as bearing a noose and figuratively wears the ocean. The other sect makes him appear in icons bedecked in pearls, corals, & c., riding a dolphin and bearing a noose.[2]

VARUNA

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1. नैऋत्यं दृढमुद्गरं प्रहरणंभीमं कलावृक्षगम् ।
आरूढं . . . . योद्रमाङ्मृक्षम् । Devapuja(Arraha MSS)

Cf. क्रूरक्रव्यात् परीतं तिमिरचयरुचं मुद्गरक्षुण्ण रौद्रः । Pratistha saroddhar

2, वरुणं धवलं क्लीं मकरवाहनं पाशपाणिं । Nirvanakalika.

Cf. श्रीवरुणाय पश्चिमदिगधीशाय समुद्रवासाय मेघवर्णाय पीताम्बराय पाशहस्ताय मत्स्यवाहनाय . . . . Acaradinakara.

पश्चिमाश्रित दन्तिदन्तमकरारूढं भुजङ्गायुधं मुक्ताविद्रुमभूषणांच वरुणं
काष्ठां प्रतीची श्रितम् । Devapuja.

Cf. प्रोत्फुल्लत् पद्म खेलत् करकरि मकरव्योमयानाधिरूढम् ।
प्रेरकन्मुक्ता प्रवालाभरणां सुपस्थावृदाराहताक्षं ।
स्फूर्जद्भीमाहिपाशं वरुणमपरदिग्रक्षणं प्रीणयामि ।। Pratistha Saroddhar.

The Jaina form of Varuna may be distinguished only by his symbol of a fish, as some texts render him. In all other respects, he is the same as the Brahman guardian-god of the west. The symbols of a dolphin, noose, pearls etc; all originate from the god's connection with the west and the ocean. We find, among the Yaksas, one named Varuna but the rides a bull. On the contrary, Patala Yaksa of Ananta Jina, rides a dolphin and has among his attributes a noose, Either of them presumably has been influenced by the original idea of Varuna.

He rides a deer according to all Jaina authorities.

VAYU (वायु)

some Sevetambara texts give him the attribute of a VAJRA, others give him a banner[1]. The Digambara account of him only differes from this in the substitute of a wooden weapon.[2] Vayu is the guardian or Lord of the North-west quarters.

The Jaina Vayu differes not essentially from the Brahmanic Vayu. The assignment of the attribute of a Vajra seems to be a new idea. Similarly, the symbol of a wooden weapon, attributed by the Digam- ....

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[1] ओं नमः श्री वायवे वायव्यदिगधीशाय धूसराङ्गाय रक्ताम्बराय हरिणवाहनाय ध्वजप्रहरणाय . . . . | Acāradinakara.

Cf. वायु सितवर्णं मृगवाहनं वज्राङ्कितपाणिम् | Nirvanakalika (MSS. Agra)

[2] एकस्यापि पश्चिमोत्तर दिशि हारावली धूसरां वायुं तुरंग कुरङ्गम पृष्ठगमनं हस्तस्थ वृक्षायुधम् | Devapujā.

Cf. . . . . सुरकम्पितहस्तं प्राप्तसारङ्गम् उग्रम् | ध्यालोद्गात्रं यन्त्रं त्रिजगदसुधृति व्याप्तशुभ्र द्रुमास्त्रं च | Pratisthasaroddharas.

baras is another peculiar feature unknown to Brahmanism. The Yaksa, who presents some identity of Vayu, is kusuma, who likewise rides a deer, according to the view of both the sects.

KUBERA.

Kubera, the Protector of the northern regions, has been conceived of by the Svetambara Jainas, as a deity, who rides a man, bears gems and a club. According to the authorities of the same sect, he is the treasurer of Indra, , King of Yaksas, having his control over Kailasa. He, also, rides the chariot by the name of Puspaka.[1] The Digambara view gives not more than the last symbol efor the representaion of Kubera.[2]

Some single figures of the deity may be noticed rarely. The corpulent belly, club and purse guide us to identify such figures. The number of hands is irregular but it is either two or four. The miniature..................

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1. कुबेर अनेकवर्णो निधिन वकाधिरूढ निचुलकहस्तं ... गदापाणिं ...

Nirvankalika (Agra MSS)

Cf. ओं नमः श्रीधनदाय उत्तरधिगधीशाय सर्वयक्षेश्वराय कैलाशस्थाय अलकापुरि प्रतिष्ठाय शक्रकोशाध्यक्षाय ... नर वाहनाय रत्न हस्ताय ।

Acaradinakara (Ramghat.MSS).

Further, ओं ह्रीं ... पुष्पित पुष्पकभ्यानाधिरूढ स्फुरितोति शक्ति...
वज्र यक्षराजपूतमवास्वीकुरु पाय सान्निध्यम् ।

Ibidem.

2. प्रस्वद्विमान ध्वजेशारूढ पृथु पुष्पकं धनपतिं प्रोच्चैरुदीचीं दिशि ...

Devapuja (Arrah)

Cf. हंसौघोवाह्यमानं पवननिरन्तं तत्केल पंक्तिं विमानम् ।
स्वारूढः पुष्पकाख्यं क्रमसरवर सनादाम मुक्ताकलापः ॥

Pratisthasaraddhar.

figure of a Jina on the head-dress makes any such figure a Jaina one.[1]

Except in one feature namely being the treasurer of Indra instead of Siva, the Jaina Kubera varies nowise from the Brahmanic Kubera. The symbols of gems, club and the vehicle of a man are common to the conception of the two religions. The fact of his being the treasurer of Indra or Sakra instead of Siva is due to the superiority, which the former god receives both in Jainism and Buddhism to the latter. We find a Kubera Yaksa among the attendent spirits of the Jinas but he rides an elephant although he holds a club and citrus as becoming of the king of Yaksas. There is another Yaksa named Gomedha, who, like Kubera, rides on a man and bears one or two of his attributes as met with in the Buddhist Kubera. It may be interesting to note here that to ride on a man or a Vimana (PUSPAKA) a kind of palanquin is a custom much in vogue in the Himalayan regions, of which Kailasa was a part.

IŚĀN

He, the Guardian-god of the North-east quarters is to be represented according to the Svetambara texts as riding a bull (joined by Uma), holding a bow and trident. He also bear

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[1] The standing image of Kubera from Ghosna Khera in the Mathura Museum has two hands with a club and a purse. A figure from Nimthur, Gwalior state, No. 40/1974 is by appearance of Kubera. It has a Jina miniature above the head-dress.

matted hair and snakes on his person.[1] The Digambara books mention only the symbols of a skull over and above the above-named characteristics.[2]

Isana, otherwise designated as Siva in Brahmanism, has been directly imported into the Jaina Pantheon. Skull, bow, properly known as Pinaka and snakes are all well-known symbols of Siva. As there is every likelihood to believe that in Pre-historical times the Siva-cult had much prevalence in the north-eastern regions, roughly coterminous with the present area of Tibet, Sikkim and Bhutan, still holding the same faith, the north-eastern direction received the name of Isna Dik. It is to be noted in this connection that Isvara Yakṣa of Sreyamsanath has been influenced by Isana, in his vehicle of bull and symbols of three eyes, trident etc.

As in Brahmanism, so in Jainism, too, the Dikpala.....

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1. ईशानं धवलवर्णं वृषभवाहनं त्रिनेत्रं शूलपाणिम् | Nirvanakalika.
(Agra MSS).

Cf. ओं उमासमेतोवृषभाधिरु, ढोजटाकिरीटफणिभूषिताङ्ग त्रिशूलहस्तप्रणयाधि-
नाथो गृहणा तु द्रव्यान्नमिदंस्सार्थि:। ओं ईशानवास्तुदेवाय - - - - Acaradinakara, Pujavaidhi.

Again, श्वेतवर्णो वृषभवाहनः नीललोहितवस्त्रः चतुर्भुजः जयभृत शूलचाप
मृत्कर द्वयेनाञ्जलिकश्च। । । Acaradinaka a, Pratisthakalpa.

2. ईशानं वृषपृष्ठगं हस्तोदस्तकपालशूलमभयदं पूर्वोत्तरस्यां दिशि
नागैराभरणैरलङ्कृत - - . देव.पूजा ।

Cf. भास्वद्‌वृषाङ्कजङ्ग भुजंगसितजटाकेतकार्द्धेन्दुधूलम् ।
दधत शूलं कपालं सगणवमिहार्चामि पूर्वोत्तरेशम् ॥
Pratisthasaroddhar.

BRAHMA AND NAGA. Brahma has been given the charge of the upper regions. The Svetambara texts describe him as four-headed, riding on a swan and holding a book and lotus.[1] The Digambaras do not seem to have accepted not more than eight guardian gods, Brahma and Naga being left out from their descriptive list.

Naga is to be imaged as a figure seated on a lotus and having a snake in his hand.[2] He rules over neither world or Patala, the region of the snakes.

The representation of Brahama and Naga as Dikpalas evince no further improvement on those of Brahmanism. The symbols of both the deities tally exactly with what we notice in their Brahmanic originals. Brahma, in one of his four hands, has been given a book, evidently the Vedas. It seems to be a most interesting inadvertance on the part of Jainas to admit this symbol of Brahma, as against their avowed antipathy for the Bramanic Vedas.

C H A P T E R V.

THE NAVAGRAHAS.

The Jainas following the earlier Brahmanic tradition reduced the Planetary system to a group of ....

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1. ओं नमो ब्रह्मणे ऊर्ध्वलोकाधीश्वराय सर्वसुरप्रतियन्नः पितामहाय नाभि संभवाय, चतुर्मुखाय हंसवाहनाय कमलसंस्थानाय पुस्तककमल हस्ताय।
Acaradinakara (Rāighat, MSS).

2. नागं श्यामवर्णं पद्मवाहनं उरगपाशं चेति।
Nirvāṇakalikā (MSS. Agra.

Iconic representations, which constitute an important class of gods known as Jyotiska Devas. The features of these Gods in sculpture are mostly of the kind of their originals though, as in other case, there are distinct characteristics by which we recoginise them showing them as purely Jaina creations. From the ritualism attached to these gods we may well infer that individually and collectively their worship had much vogue among the Jainas. It is likely, therefore, that images of the planets used to be constructed either separately or in a group like the panel of Brahmanic art representing the Navagrahas. In the discoveries of Jaina scriptures, we have had very little instance of meeting with the separate figures of their nine planets. Nevertheless, it is necessary to deal with their descriptions in our book for we are not devoid of hope of finding out examples of Jaina GRAHAS as we have found their other images, all equally receiving the treatment in the Jaina iconographical literature. In this topic, it is noticeable that stress has been given to the supremacy of the planets over the different quarters (Dik) calling them "ruler of east" etc., and this seems to be a new feature in the Jaina iconology of the astronomical deities.

SURYA.

The sun-god has been described in Svetambara Jainism as riding on a chariot, drawn by seven steeds and holding in his hands two lotuses. He is known there as the deity of

the East and the husband of Ratna Devi[1]. The Digambara description of the God is simpler.[2]

Chandra or the Moon-god of the Svetambaras drives a chariot of ten white horses and holds an urn of nectar.[3] He is the master of the stars and rules over the north-western quarters. The Digambara description of the planet has no mention of his symbols.[4]

CHANDRA.

Mangala or the Planet Mars, as described in the Svetambara texts holds a shovel and stands upton the earth in one type and in another, he has four hands, holding Varada, Sakti trident and club. He is known as the son of the earth and the ruler of the South[5].

MANGALA.

The Digam...

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[1] श्री सूर्याय सहस्रकिरणाय रत्नदेवीकान्ताय गङ्गाय यमुनाय नकारजगत्कर्मसाक्षि-णे पूर्वदिगधीशाय . . कमलहस्ताय सप्ताश्वरथवाहनाय । Acaradinakara, Pujavidhi (Ramghat MSS).

[2] त्वं तोष्टा ताप सेव्या कमलकर हरिद्वाहने ता ग्रहाणाम् । नैवेद्यैः सानुगोऽर्कः पचनभृतपरमा Pratisthasaroddhar. गोघृतसर्पिगुडाद्यैः ।

[3] चन्द्राश्चित्रे विख्यातव्यं श्वेतश्वेताम्बरावृतदशश्वेताश्व संयुक्ता आरुढस्यन्दन शुभेः । Nirvanakalika (MSS. Agra Library)

cf. औं चं चं चं . . . नमश्चन्द्राय शम्भुशेखराय . . . नक्षत्राधीशायवाय-व्यदिगधीशाय । . . . सर्वजगत्पोषणाय । श्वेतदशवाजिवाहनाय । सुधाकुम्भहस्ताय । Acaradinakara.

[4] Vide Pratisthasarodar p. 28.

[5] श्रीमङ्गलाय दक्षिणदिगधीशाय विद्रुमवर्णाय रक्ताम्बराय भूमिस्थिताय कुद्दालहस्ताय । . . Acaradinakara (MSS. Ramghat).

cf. धरापुत्रं प्रवक्ष्यामि लक्षणं चित्रकर्मणा । चतुर्भुजो मेषगमा दक्षिणस्तु द्वयं हस्तवा वरदं परिकल्पयेत् ऊर्ध्वशक्ति संमायुक्तं वामे शूलगदाधरौ । सौम्य । Nirvanakalika (Agra. MSS)

bara text gives the planet no more attribute than a spear.[1]

BUDHA.

Two different types of description occur in the Svetambara books for the image of Buddha. According to one, he should be represented as riding on a swan and holding a book in his hand.[2] The other type makes the figure riding a lion and having the attributes of a sword, shield, club and Varada[3]. Budha is known as the son of the Moon and the ruler of the north. The Digambara account informs us merely of a book for the planet.[4]

BRIHASPATI.

In this case, too, the Svetambara literature furnishes two different accounts. Conforming to the one, the image, should bear a book and ride a swan, to the other, he should hold the attributes, in his four hands, of a rosar, ...

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1. त्र्यूने बिम्बमितोर्ध्व योजनशते क्रोशार्धमात्रं स्थिते । वाहं द्वि द्विसहस्र केसरिसुरैर्भिर्धृतप्रिय: शूलभृत ॥
Pratisthasaroddhar.

2. प्रियंगु प्रख्याङ्गो गलदमल पीयूषनिकषस्फुरद्धारी त्रागनि कृतसकलशांत्योपचयधी - - - . शशिसुत . . . . . ओं नम: श्री बुधाय उत्तरदिगधीशाय कलहंसवाहनाय पुस्तकहस्ताय ।
Acaradinakara.
(MSS. Ramghat)

3. सिंहारुढो बुध: पीतमाल्याम्बरधर: . . . . । वरदं खड्गयुक्तं च खेटकेन समन्वितं गदाया च समायुक्तम् । - - . . .
Nirvanakalika (AGRA)

4. बिम्बं खं शशिनो यो योजनमतीत्योर्ध्वं व्रजद् भूजयत् । क्रोशार्द्धप्रमितं कुजस्थितिरितौ वर्णीस्थितपुस्तकम् ॥
Pratisthasaroddhar.

staff. Kanadalu and Varada.[1] He is the ruler of the north-easter quarters. The Digamabara Brihaspati sits on a lotus and holds a book, Makandalu and a rosary.[2]

He is described in the Svetambara texts as having the

S U K R A.

vehicle of a snake and bearing the symbol of an urn. He is known as the teacher of the demons and ruler of the Southeast regions.[3] The Digambara canon makes him hold a three-fold thread, snake, noose and rosary.[4]

The Saturn-god has the Svetambara figure, which canonically

S A N I

should ride a tortoise and bear the attribute of an axe.[5] the attribute of the Digambara is only mentioned as a three-fold.........

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1. शास्त्र प्रस्तारसार — श्रीगुरवेबृहस्पतयेईशानदिगधीशाय ...पीतवस्त्राय
   पुस्तक हस्ताय हंसवाहनाय ।
   Acaradinakara.

Cf. पीतो देवगुरु र्दैश्या शुभ्रश्च भृगुनन्दनः चतुर्भि बाहुभियुक्तो चित्रकर्मविशारदैः
|वरदो साक्षसूत्रेच कमण्डलधरौ तथा दण्डिनोच तथाबाहुविम्रणोपरिकल्पयेत् |
Nirvanakalika.

2. तद्धाराद्रस योजनैरुपरि या त द्वद्विमान मना ।
   गून क्रोशमितिः सपुस्तक कमण्डलक्ष सूत्रो ब्जगः ॥
   Pratisthasaroddhar.

3. श्रीशुक्राय दैत्याचार्याय आग्नेयदिगधीशाय स्फुटिकोज्ज्वलायश्वेतवस्त्राय
   कुम्भ हस्ताय उरगवाहनाय ... ।
   Acaradinakara.

4. प्रेर्यं क्रोशततं विसूत्र फणभृत पाशाक्ष सूत्रैः स्फुरन ।
   Pratisthasaroddhar.

5. ओं शनैश्चराय पश्चिम दिगधीशाय नीलदेहाय परशुहस्ताय कमठवस्त्राय ।
   Acaradinakara.

thread.* According to the former view, the planet is the ruler of the west.

R A H U. Rahu is represented by the Svetambara as a rider of lion and bearer of an axe. He has the charge of the South-western quarters.[1] The Digambara Rahu seems to have the symbol of a flag.[2]

Ketu, as imaged by the Svetambara, is a snake deity.

KETU. He rides on a cobra and bears the attribute of a cobra.[3] He has no direction to rule over. The Digambara description of the planets attribute is unavailable.[4]

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* तद्वद्गन्तृ गतोऽज पल्यपरमायुष्कोऽत्र सूत्रायितः। Pratisthasaroddhar.

[1] श्रीराहवे नैऋत्यदिगधीशाय . . परशुहस्ताय सिंहवाहनाय Acaradinakara.

[2] त्यक्तारिषुदर्शनयोजनतत्स्वव्योमयान — Pratisthasaroddhair. ध्वजम्।

[3] ओं नमः श्रीकेतवे राहुप्रतिच्छन्दाय श्यामाङ्गाय . . पन्नगवाहनाय पन्नगहस्ताय।

[4] Since I wrote out the above chapter. I have been able to find out examples of Jaina Planets. See the pedestal of the Tirthamkar image. No. 52, Fyzabad Museum, Cf. Fig. B. 75, Mathura Museum also Catalogue p, 81.

CHAPTER VI.

SRUTA DEVI AND VIDYADEVIS.

Of all the conceptions found in the Jain Iconography, none is so original as the conception of the Vidyadevis or the Goddesses of learning. They are sixteen in number. In no other Indian religion are the goddesses of knowledge so numerous. Besides, the sixteen VIDYADEVIS, the Jains of both sects admit into their pantheon, one sruta-devi or Sarasvati approximating very closely the Brahmanical conception of the same goddess. She seems to be at the head of the collective body of the sixteen VIDYADEVIS and her worship is prior to that of other subordinate deities. Her name as sruta-Devi meaning "Goddess of Sruti" originally refers to the Vedas or revealed literature preserved through hearing. There is some hidden meaning behind this name. The description of Sruta-devi as afforded by the Jain books makes it on a par with Brahmani's (wife of Brahma) description.[1] And Brahma is known to hold, the vedas or the Ancient Scripture. The Jains, like the Brahmansas, make a special ceremoney of her worship. .....

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[1] ॐ ह्रीं नमो भगवति ब्रह्माणि वीणापुस्तकपद्माक्षसूत्र हंसवाहने श्वेत
वर्णे इह षष्ठी पूजने आगच्छ ।

Acaradinakara, Pratisthavidhi.

(MS. B, B.)

Cf. the description of Sruta-devi, infra.,

on the sukla Panchami day of the Kartika month, which they call 'Jnana Panchami.' On that special anniversary day of knowledge, the devout people fast, worship the books and instal them carefully dusted. The conceptions and imageries of the other sixteen goddesses of learning, if analysed disclose clear points of identifty in respect of names, attributes, etc., with those of the Jain Yaksinis. This leads us to assueme reasonably that the Vidya devis in conception were modelled after the Yaksinis. The reverse would have been assumed as well but is inadmissible on the ground of the priority of the Yaksinis as connected in mythology and ritual with the Tirthamkaras in Jainism. The sixteen divinities under the name of the Vidya-devis may be prima facie supposed to sway the sixteen arts and sciences but the texts of Jainism give a different clue namely that through their worship the devotee gets knowledge, character, reliogion, effort and mental qualities of many kinds.[1] Really speaking, in point of fact, these qualities lie at the bottom of alleducation, whether literary, artistic or scientific.

Sarasvati or Sruta-devi:

The goddess, as viewed by the Svetambaras rides a swan, has four Hands bearing a lotus (or Varada ....

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1. दृग्ज्ञानचारित्रपस्सुसूरिपुरस्सरैकंठवश्यकृतादरो यः। etc.

Pratistha Saroddhara.

book and rosary.[1] The Digambara texts seem to give the vehicle of a peacock to Sarasvati.[2]

A number of images of Sruta -devi have been compared by me. In all cases, the symbols of a book, lotus or a swan are to be noticed. But a strict observance with the canon has not been observed in any case.[3]

Sruta-devi, the main goddess of learning, seems to be identical with the consort of Brahma, Dikpala, as described in this book.[4] The attributes of a lute, book and rosary are common. The vehicle of swan is also characteristic of Brahma. The Substitute of peacock for swan, as made by the Digambara sect, agrees with the conception of Sarasvati, who is also the river-goddess in Brahmanism.[5] The Jain literature, so extensive even as it exists at present, has been presided over by this goddess.

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[1] श्वेतवर्णा श्वेतवस्त्रधारिणी हंसवाहना श्वेतसिंहासनासीना। .. चतुर्भुजा श्वेताब्ज वीणालंकृतवामकरा पुस्तकमुक्ताक्ष मालालंकृत दक्षिणकरा।

Acaradinakara. Pratisthakàlpa, p. 146.

(MS., Ramghat Collection, Benares.)

Cf. Nirvanakalika Ms., (Jnana-mandira, Agra).

[2] वाग्वादिनि भगवति सरस्वति ह्रीं नमः इत्यनेन मूलमन्त्रेण वेष्टयेत्। ॐ ह्रीं मयूरवाहिन्यै नमः इति वागधिदेवतां स्थापयेत्। Pratisthasaroddhara.

[3] A two handed image at the Lucknow museum No. 8-9/507 is the earliest, Cf. A four handed image from Pallu, Bikanir, Another at Deogarh Fort, Serial No.2262.

[4] See "Indian Images", Part I. pp. 43,44.

ROHINI VIDYADEVI

The Description ofthis goddess, as in other the cases, varies with the two sects. With the Svetambara, she rides a cow and holds in her hands a conch, rosary, bow and arrow.[1] With the other sect, she appears bearing the attirbutes of an urn, conch, lotus and fruit.[2]

We shall gradually see that most of the names of the Vidyadevis are in common with those of Yaksinis, specially of the Digambara sect. In this case, Rohini is also the name of the consort of Mahayaksa, who attends upon Ajitanatha. From the text of the Svetambaras, it appears that she specially presides over the art of music . The Digambaras believe that by her worship, the devotee attains right insight.

PRAJANAPTI:

In her Svetambara aspect, she rides on a peacock and holds a lotus and a Sakti.[3] According to one text of the same school, ...

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1. शंखाक्ष मालशर चापशालि चतुःकराकुन्द तुषार गौरा ।
गोगामिनी गीतचर प्रभावाश्रीरोहिणीसिद्धिमिमां ददातु ॥

Acaradinkaara.

Cf. Nirvanakalika (MS. AGRA LIBRARY)

2. विशोध्य यो चेव्यगुणैः सरागो दृष्टिं चिरागंश्चपरां प्रचक्रे ।
स कुम्भशंखाब्जफलाम्बुजस्थाश्रितान्च्यं से रोहिनी स्वस्म रुक्म ॥

PRATI SHHASARODDHARA?

3. शक्ति सरोरुहस्ता मयूरकृतयान लीलयांकलिता प्रज्ञप्ति विज्ञप्तिं शृणोतु नः
: कमलपत्रांभा ।

ACARADINAKARA (RAMGHAT MS)

she holds varada, Sakti, citrus and sakti again.[1] The Digambara image should be represented as bearing a sword and a disc.[2]

Prajnapti is identical in name with the Digambara Yaksini of Sambhavantha. Thus, we find she has borrowed the vehicle of peacock from Yaksa Trimukha, Prajnpati's husband. The peacock symbol with lotus should be Vidyadevi's characteristic. The name might have been derived either from Prajnapti, meaning "intellect" or Prajna, meaning 'Sarasvati'.

VAJRRA-SRIMKHALA.

Two forms of this goddess are known to the Svetambara scripture. In one form she is seated on a lotus and carries a chain and club.[3] In another form, she is also seated on a lotus but has four hands adorned with varada mudra, chain, lotus and chain aing.[4] The Digambara text mentions only a chain for the deity.[5]

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1. प्रज्ञप्तिं श्वेतवर्णां मयूरवाहनां चतुर्भुजां वरदशक्तियुक्तदक्षिणकरां मातुलिंगशक्ति युक्त वामहस्ताम् । Nirvanakalika.
2. दृग्ज्ञानचारित्रतयस्सुसुरिपुरस्सरूपव्य कृताकरोयः । प्रज्ञप्तिके चामि सचक्र खड्गाम् ॥ तदर्मतिको त्वाश्यगतितिलिनीलां Pratisthasaraddhara.
3. सशृङ्खलगदाहस्ता कनकप्रभ विग्रहा । पद्मासनस्था श्रीवज्र शृंखला ॥ Acaradinakara.
4. वज्र शृंखलां शंखावदातां पद्मवाहनां चतुर्भुजां वरदशृंखलान्वितदक्षिणकरां पद्मशृङ्खलाधिष्ठित वामकराम् ॥ Nirvanakalika.
5. व्रतानि शीलानि च जानु योन्तर्वृत्त्यासनगनो बहिरीहिया वा । तदर्भगिनस्यापविशृंखला स्थापितां चर्चे प्रपरिसृङ्खले ऽस्मिन् ॥

Pratisthasaroddara.

We meet with the goddess of the like name in connection with the Yaksini of Abhinandana. But, in no point, the two deities seem to agree with one another. The Svetambara form, however, of the Yaksini has a lotus seat like Vajra Srimkhala. According to the Digambara text used, she grants to her worshippers good boons and habits.

VAJRAMKUSA.

She , too, has two forms according to Svetambara texts. In one, she rides an elephant and bears as symbols a sword, vajra, shield and spear.[1] In another, she is riding an elephant in varada-mudram Vajra, citrus and goad.[2] The Digambaras represent the deity as driving in an aerial car and holding in her hands a goad and a lute.[3]

The Vidyadevi of the present description bears the same name as the Svetambara Yaksini of Anantanath. Some symbols of the Svetambara form and others of the Digambara form, such as sword, spear and goad come to be equal to those of the Yaksini. The symbol of an elephant, the name Vajramkusa meaning 'one adorned with vajra and goad' leads us......

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1. निस्त्रंशवज्रफलकोत्तमकुन्तयुक्तहस्तासुतस्तविलसत्कलधौतकान्तिः ।
उन्मतदन्तिगमना भुवनस्य विघ्नं वज्रांकुशी हरतु । Acaradinkara.

2. Nirvanakalika.

3. ज्ञानोपयोगं व्यदधादभीक्ष्णं यस्तं भजन्तं श्रितपुण्ययानाम् ।
वज्रांकुशी त्वा सृणिपाणिमुद्यद्वीणासौम्यञ्च सतेजनामाम् ॥

Pratisthasaroddhara.

to suppose some mysterious connection between this Vidyadevi and Indra. Her lute, as given by the Digambaras, is only a symbol of Sarasvati.

APRATICKRA OR JAMBUNADA.

According to the Svetambara books, she rides a Garuda and all her four hands are armed with discs.[1] She is called Jambunada by the Digambaras, who represent her as as riding a peacock and bearing a word and a spear.[2]

Apraticakra by name and symbols bears equality with the Yaksini of Rsabhavantha. This Vidyadevi may have some innate relation to Vaisnavi, the wife of Visnu, as Jambunada seems to have relation with Kaumari, the wife of Karttikeya. Peacock and spear are in this form the common characteristics.

PURUSADATTA.

In Svetambara literature, she is differently described. In one aspect, she holds a sword and shield,[3] in another she rides on a buffalo and carries in her four.....

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[1] गरुत्मत्पृष्ठ आसीना - - - भूयादप्रतिचक्रा नः सिद्धये चक्रधारिणी। श्री अप्रतिचक्रायै — — — ।
Acara-dinakara.

Cf. Nirvanakalika.

[2] धर्म्मैरजः धर्म्मे फले दक्षे च योजन्मगीस्तस्य मखे शिखिस्थिता । जाम्बुनदाभा धृतखड्गकुन्ता जाम्बुनदे स्वीकुरु यज्ञभागम् ॥
Pratisthasaroddhara.

[3] Acara -dinakara.

palms Varada, sword, citrus and shield.[1] The Digambara text makes her ride a peacock and hold as symbols vajra and a lotus.[2]

We meet with the Yaksini of the same description as the wife of Tumbaru, the attendant of Sumati. The buffalo vehicle indiactes strongly the Vidyadevi's original relation with the wi~~s~~fe of Yama, who characteristically moves on the back of the same animal.

The Digambara image of this Vidyadevi should ride a deer and should be furnished in its hands with the symbols of a staff and sword.[3] There are two Svetambara forms to be marked. She is seated on a lotus and holds either in two hands a club and varada or in four hands rosary, club, vajra and Abhaya.[4]

KALI.

She has similarity in name and certain symbols with the svetambara Yaksini of Abhinandana. The Digamabara goddess, thoguh having denonominational..............................

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1. पुरुषदत्तां कणकावदातां महिषीवाहनां चतुर्भुजां वरदासियुक्त दक्षिणकरां मातुलिंगखेटकयुतवामहस्ताम् । Nirvanakalika.

2. कोकाश्रितां वज्रसरोजहस्तां यजेसितां पुरुषदत्तिके त्वाम् । Pratistha Saroddhara.

3. यस्तन्नातच्चाभ्रज कालि धर्म प्रभाम्रगस्थासिशलासिहस्ता / Ibid.

4. विकचकमलवाहनागदाभृतकुशलमलंकुरु तात सदैव काली । Acaradinakara.

Cf. Nirvanakalika for the description of the same.

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similarity with the Yaksini of Suparsvanatha of the same sect seems to have been modelled after the type of the wife of Vaya. This is strongly suggested by the common characteristic symbol of a deer as vehicle.

The Svetambaras have two descriptions for the goddess. According to one, she rides on a man and holds a rosary, fruit, bell and varada mudra.[1] According to another she equally ridew a man but holds a rosary, vajra, Abhaya mudra and bell.[2]

MAHAKALI.

The Digambara form of Mahakali is to be rrepresentated as standing on a corpse and bearing in her hands a bow, sword, fruit and weapon.[3]

Though the Yaksini of the like name, the Svetambara one of Suma tinatha and Digambara one of Suvidhinatha, exists in Jain Iconography, the Vidyadevi, named Mahakali partakes more of the nature of Kali of Brahmanism than of the same Yaksini. The symbols of sword, bell, rosary, etc., are sufficiently

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[1] नरवाहना शशधरोपलोज्ज्वला रुचिराक्षसूत्रफलाविस्फुरत्करा शुभघन्टिका पविवरेण्यधारिणी .... महाकाली ।

Acaradinakara.

[2] महाकालीं देवी ... पुरुषवाहनां चतुर्भुजामक्षसूत्रवज्रान्वित-दक्षिणकराभय घन्टालङ्कृत- वामभुजाम् ।।

Nirvanakalika.

[3] वज्रेचिक साधुषु यः समाधितं ~~सेव~~मानाशरमाधिकंदः ।
श्यामा धनुः खड्गफलासुहस्तावति महाकालि जुषस्व शान्त्यै ।।

Pratistha saroddhara.

tantrik in character, the corpse at the feet of the goddess being a true mark of Kali. The Digambara book states that the goddess grants religios trance (Somadhi) to her worshippers.

She of the Svetambara type rides on an alligator (   ) and bears four hands equipped with club rosary and water-lily.[1] In Digambara form, too, Gauri has an alligator as her vehicle and holds lotus as her symbol.[2] There is also Gauri, the Digambara Yaksini of Sreyamsanatha. Some of her symbols, such as lotus, Varada, are identical with those of this Vidyadevi. As an alligator is mythologically associated with a form of Brahmani, Gauri or Durga, we have reason enough to infer that the goddess, model came after her. The Alligator (Gangetic) and some of the symbols such as water-lily and urn indicate her connection with the goddess Ganga of Brahmanism.

The Svetambara Gandhari is to be represented either as seated on a lotus and holding a staff and vajra or Varada, staff, Abhaya......................;

GANDHARI.

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[1] गोधासन समासीना कुन्दकर्पूर निर्मला ... । Acaradinakara.

[2] गौरीं देवी - - - गोधावाहनां चतुर्भुजां वरदमुशलयुत दक्षिणकरां अक्षमाला कुवलयालंकृत वामहस्तां । Nirvanakalika.

[3] गोधागता हेमकराब्ज हस्ता गौरि प्रमोद स्वत दर्पनारी: ॥ Pratistha Saroddhara.

and Vajra.[1] Digambara goddess rides as tortoise and holds a disc and sword.[2]

We meet with the Svetambara Yaksini of the like name, who belonged to Nami. Her swan vehicle gave her the character of Sarasvati. The Yaksini Gandhari of the Digambaras rides a crocodile but the Vidyadevi Gandhari rides a tortoise. This latter point leads us to connect her with Yamuna, as the preceding Vidyadevi was suggested to be associated with Ganga.

The text called the "Acharadinakara" of the svetambaras described this goddess as riding a cat but mentions no attributes. The Nirvana-kalika another text of the same sect describes her as riding a boar and holding many weapons without description.[3] Images of Digamabara type should ride a buffalo and bear such wea-pons as a bow, shield, sword and disc..[4] The Yaksini of similar name we find as attached to Chandraprabhava. The Svetambara..............................

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1. शवपत्रस्थितचरणा मुशलवज्रं च हस्तयोर्दधतिकमनीयाँजनकान्तिगन्धारी सा शुभा ददात।
Acaradinakara.

2. चक्रासिभृत कूर्म्मनीलमूर्तिं गृहाण गान्धारीत दधिगन्धम् ॥
Pratistha Saroddhara.

3. महज्वालाधवलवर्णां वराहवाहनां असंख्यप्रहरणायुत हस्तां।
Nirvanaka lika.

4. शुभ्रांधनुः खेटक खड्ग चक्राद्युग्राष्टबाहुं ~~सु~~ महिषाधिरूढाम्।
Pratistha Saroddhara.

Yaksini has a cat as her vehicle like the present goddess and the Digambaras also has the common vehicle of a buffalo. The underlying idea of the Jhalamalini representation seems to have been derived from the consort of Yama, whose symbol is a buffalo. The cat symbol is also held by a Brahmanical deity named Sasthi. It is, indeed, difficult to say which idea is older, the Jain or the Bramanic.

M A N A V I. According to one text, she has blue colour and sits on a blue lotus and a twig.[1] According to another of the same Svetambara school, she sits on a lotus and is fourhanded showing Varada[2], rosary and a bough of a tree.[3] The Digambara text also describes her as of blue colour and as riding a boar and bearing a trident. The Vidyadevi has a parallel in name to the Svetambara Yaksini of Sreyamsanatha and in the Digambara Yaksini of Sitalanatha. The former parallel does not seem to be of form but of mere name. Sitalalnatha's Yaksini as admitted by the Digambara school presents similarity of name and vehicle. Stress has been laid on the Vidyadevi's colour being blue and in this connection, one is led to trace some faint..

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1. नीलाङ्गी नीलसरोजवाहना वृक्ष भासमानकर प्रमानवगस्य सर्व्वस्य मङ्गलं मानवी दद्यात्। — Acaradinakara.
2. Nirvanakalika.
3. स्वौंधिन्नतो मानवीं कें किन्टनीलाविरिटस्था सहाषत्रिशूला। Pratistha Saroddhara.

relation between her and the Nilasarasvati of Brahmanism. The boar symbol would connect the female deity with Varahi having the same vehicle.

The Svetambara text represents the goddess as riding on a snake and carrying in her hands a sword, snake, shield and snake.[1] The Digambaras Vidyadevi rides a lion and has a snake symbol.[2] The Yaksini of the identical name occurs in the Digambara Iconography and belongs to Vimalanatha. Her vehicle and symbol in both the instances consist of snakes. That ther exists a sure cognateness between the conception of the Vidyadevi and the Yaksini is clearly indicated by the Digambara text which, in an invocation calls the latter a Vidyadevi.[3]

ACHYUPTA.

She is called in the Svetambara literature Achupta and described as riding a horse and holding a bow, sword, shield and arrow.[4] Achyuta as represented by the Digambaras ....

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1. वैरोट्यां श्यामवर्णां अजगरवाहनां च चतुर्भुजां खड्गोरगान्वित-दक्षिणकरां खेटकाहियुत-वामकरां ॥
Nirvanakalika.

2. त्वां सिंहगा-मात्त-दर्पसर्पा यन्त्रेस्य वैरोटि यजे गुणी लाभ ॥
Pratistha Saroddhara.

3. वैरोटी हरिताच्यीते ओं ह्रीं विद्या देवी इदं ॥
Pratistha Saroddhara.

4. संव्यपाणि-धृत-कार्मुक-स्फरान्य-स्फुरद्विशिखखड्गधारिणी /
Acaradinakara.
ताड्च्वोष्टिकागमवंती ॥

equally rides a horse and holds the symbol of a sword.[1]

MANASI.

Manasi of Svetambara conception has two types in iconography. According to one, she rides a swan and bears the attributes of Varada and Vajra.[2] According to another, she sists on lion and has four hands carrying Varada mudra, Vajra, rosary and again Vajra.[3] The Digambara Manasi seats herself on a snake vehicle.[4]

Manasi by name and by the symbol of swan, Vajra and lion seems to be based upon a mixture of ideas. The swan symbol is very apt and is in keeping with the traditional emblem of the goddess of learning. The Buddhist deity of learning called Vagisvari,[5] who has a famous temple in Benares rides on a lion. Thus, there must be some undercurrent of interrelation in the symbolism. She rides a tiger. In this.........

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[1] धौतासिहस्तां हयगेच्युते त्वांहेम प्रभान्तं प्रणतौ प्रणौमि ।
Pratistha Saroddhara.

[2] हंसासना सीना वरदेन्द्रायुधान्विता मानसी मानसी पीडां हरन्तु जाम्बुनदच्छवि: ।
Acaradinakara.

[3] मानसी धवलवर्णां सिंहवाहनां चतुर्भुजां वरदवज्रालङ्कृत दक्षिणकरामक्ष वलयाशनियुक्त वाम करां ।
Nirvanakalika.

[4] रक्ताहिगा तत् प्रणत प्रणाम मुद्रान्विता मानसि: . . . . ।
Pratistha Saroddhara.

[5] वागीश्वरी = सरस्वती
Trikanadasesa.

case , the Digambara Vidyadevi rides a snake, This appears to be due to the fact of Manasi and Manasa having the same literal sense.

MAHAMANASI.

The Svetambaras described the sixteenth Vidyadevi as riding on a lion and bearing, in her four hands, varada, sword, kamandalua and lance.[1] The Digambara representation of the goddess sits on a swan and holds a rosary, Varadamudra, goad and garland.[2]

Again, the conception of this Vidyadevi is presumably based upon that of Vagisvari. The sword symbol specially corresponding to the Digamabara Yaskini of like name is Nirvani of Jina Santinatha. As noticed before, her symbols of book, kamandalu and lotus befit more a Vidyadevi than a Yaksini. The Digambara conception of Mahamanasi either as a Yaksini of Vidyadevi has symbols such as, peacock, swan, rosary, which fit in with the characteristics of the goddess of learning.......

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1. महामानसी धवलवर्णा सिंहवाहनां। चतुर्भुजां वरदासियुक्तदक्षिण करां कुण्डिकाफलक-युत-वामहस्तां।

Nirvanakalika.

2. रक्ता महाहंसगतेन्द्रसूत्र वराङ्कुशस्रक्सहितां यजे त्वाम् ॥

Pratistha Saroddhara.

CHAPTER VII

MISCELLANEOUS JAINA DIVINITIES.

Under this head, we propose to treat of certain other deities of Jainism, who do not prove to be constituents of a distinct class of importance but still figure promiscuously in Jaina temples and rock sculptures. The models of their representations except in the case of Naigamesa or Nameso, and Santidevi must have been orginally Brahmanic, though of course, as they are in Jainism, much modified and made renascent. It is very interesting, as we shall notice in this topic, that Jainism with its absolute doctrine of Ahimsa or non-killing should have, alongside with the later Buddhism adopted even minor goddesses of Tantrikism. Nor should it be less interesting to observe that exactly like the Brahmanic custom of giving a prior worship to Ganesa and Laksmi, the Jainas, including their merchant class, attach a high importance to the veneration of these deities.

HARINEG MESI OR NAIGAMESHA.

He is represented in Jaina relgious art, as a male figure, either with the head of a ram or antelope or a goat, We have the noteworthy example of the god's icon in the Jain antiquities..................

of Mathura.[1] In this, Naigamesa is represented as bearing a goat's head.

The god with hisvariant names is mentioned in the Kalpasutra, Neminathacarita and Anta godadaso. He is primarily the captain of the foot forces of Indra, at whose command, he transferred the embryo of Mahavira from the body of the Brahmani Devananda to the womb of Ksatriyani Trisala. Hence, he acquired the pwer of granting the boon of childbirth. Thus, we find hi, in later literature, connected with the procreation of children.[2] He is known to have two aspects, one beneficent another male-volent.

The conceptionof the god does not seem to us to be wholly original as Prof. Keith has supposed.[3] The three ideas connected with the deity, namely, the deer-face, goat-face and power of procreation, we conjecture were derived from the mythology of Daksa Prajapati. As prajapati , he is fundamentally

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1. The Jaina Stupa and other antiquities of Mathura by V.A. Smith Pl. XVIII (Obverse and reverse). The obverse shows five figures. The principal figure is a goat- headed deity seated in a n easy attitude. The deity is labelled "Bhagava Nemeso, dating from about the beginning of the christian era or earlier. To the right are three standing females and a male infant stands by the left knee of the deity.

2. "Now sulasa was from childhood a worshipper of the god Harinegamesi. She caused to be made an image of Harinegmesi and every morning she bathed, So in compassion for the lady Sulasa, the god Harinegamesi made both her and thee to become pregnant at the same time." The Antagada-Dasao(oriental Translation Fund) p. 36.37.

3. Indian Mythology (Mythelgoy of allraces series)by A.B. Keith D.C.L., " Mythology of the Jainas."

associated with work of creation and procreation. The Brahmanic mythology refers to the incident inwhich Siva at the self-immolation of his wife, Sati, being enraged, pursued Daksa, who assumed the from of a deer and at last decapitated him. But Siva is said to have afterwards resoted him to life. According to another account, a demon came out from a torn hair of Siva in rage, who beheaded Daksa and put a goat's head on his neck.

KSETRAPALA

In the Svetambara books, we meet with two descriptions of this god. From one, we gather he has twenty hands with many weapons, matted hair, a snake as his holy thread and rides a dog. He is surrounded by Anenad and other Bhairavas and leads the sixty-four Yoginis.[1] The other description makes him six-handed, the attributes being a club, noose, Damaru, bow goad and Gedika.[2] ?

Images of this divinity have been discovered in many places but lie unindentified. The figures that......................

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[1] श्रीक्षेत्रपालाय ... विंशतिभुजदण्डाय वर्वरकेशाय जटाजूटमण्डिताय वासुकीकृत-जिनोपवीताय ..., प्रेतासनाय कुक्कुरवाहनाय त्रिलोचनाय आनन्दभैरवाद्यष्टभैरवपरिवृताय चतुःषष्टियोगिनीमध्यगताय ।
Acaradinakara.

[2] क्षेत्रपालं .... वर्वरकेशं ... षड्भुजं मुद्गरपाशडमरुकान्वित दक्षिणपाणिं चापांकुशगेडिकायुक्तवामपाणिं ...... ।
Nirvanakalika.

I have studied, agree with the description in its most essential features.[1]

Ksetrapala is a Bhairava and seems to be the master of the Yoginis. As the name suggests, he is the deity whose function is to protect the field. Hence, probably, he has the dog, who might watch the field and help his master by guarding it against any aggressor. The Bhairavas of Brahmanism, such as, the Kalabhairava and Vatukabhairava are always associated with a dog. In fact, the relation of Ksetrapala with Vatukabhairva has been clearly mentioned of in the Jaina texts.[2]

His hands vary from two, four, six nine, eighteen to one hundred and eight.

GANESA.

According to the description of the Acaradinakara, Ganapati should be pot-beelied and should hold, in his hands, an axe, Varada, Modaka (Sweet-meat ball), and Abhaya. His vehicle is a mouse.[3]

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1. A fig. from Gandhawal, Gwalior, No. 1974/118 rides a dog and has four hands, It seems to be a Digambara image. Another fig. may be seen on the right wall in a group of rock-cut sculptures on the left of the road, Inside the Gwalior Fort, It has also four hands with the canonical symbols.

2. क्षेत्रपालप्रतिष्ठायां वटुकनाथ हनुमन्नारसिंहादिपुर पूजित देश पूजित प्रतिष्ठा।
Acaradinakara.

Cf. ओं क्षेत्रपाल॰ . . . तीक्ष्णदंष्ट्र महाकाय : . . : भैरवायनमस्तुभ्यं
Pratisthakalapa.

3. गणपति प्रतिष्ठाविधि । स चायं । . . . द्विभुजश्चतुर्भुजषड्भुजनवभुजाष्टादश-भुजाष्टोत्तरशतभुजस्वरूपाः गुरूपदेशविशेषेण बहुविधा भवन्ति । . . . जयलम्बो

[illegible]

Lankavatara is a Mahayana [illegible] of the Buddha. [illegible] it to protect the Path. [illegible] guarding it against any aggressor. [illegible]

[illegible]

[illegible]

The form of Ganapatiwith four hands seems to be standard. The symbols of axe, Modaka and mouse are exactly the same with those of the Brahmanic Ganesa. Hence, we may reasonably conclude that the icon of this god is the result of one of the many assimilations which Jainism made from Brahmanism.

SRI OR LAKSMI.

Sri or goddess of wealth has been described in a Digambara MS. as a four-handed figure holding a flower and lotus.[1] The same goddess in a Svetambara MS. is represented as riding on an elephant and holding, as a symbol, lotuses.[2]

The worship of Laksmi has a great hold upon the orthodox Jainas of both communities, The special day on which honour is done to the goddess of wealth is called Dhanaterasa. On the same occasion, the Svetambara women polish their jewellery and ornaments in honour of Laksmi. The description of Jaina Laksmi, given above, does not far differ........................

परशु वरदयुक्तापसव्यहस्तयुग ।सव्यकरमोदकमभयधरयावक्रवर्ण पीतंतसिका।
मूषकवाहन पीवर जङ्घा भुजवक्षस्तनम्बिगुरुजठरे ।वारणमुखैकरद
वरद सौम्य जयदेव गणनाथ ।

Vardhamanasuri's Acaradinakara Pratisthavidhi.

[1] ओं ह्रीं सुवर्णवर्णाचतुर्भुजे पुष्पकमलयुगहस्ते श्रीदेवी अत्रागच्छ ।
Mandira -pratistha vidhana.

(MSS. No. 6/2 Jaina S. Library , Arrah)

[2] महालक्ष्म्यै नमः । पीतवस्त्रां सुवर्णाङ्गीं पद्महस्तां गजाङ्कितां . . .
क्षीरोदतनयां देवीं कामधात्रीं हरिप्रियां . . . गजारूढां नमाम्यहं ।

(A MSS. from Ramghat Library)

from that the Brahmanic Sri or Kamala. Only in one point, it appears, namely in the riding on an elephant, the Jaina image presents an orginality. It must be noted here ~~that~~ that the conception of Laksmi even in Jainism is very old as the goddess in mentioned in the Kalpasutra as one of the objects of Trisala's dream.

SANTIDEVI.

So may be found described in Svetambara accounts as a goddess seated in a lotus and bearing in her four hands varada, rosary, Kamandalu and a pitcher.[1]

The idea of this female deity seems to be quite new to us. No deity of Brahmanism or Buddhism affords even a nearer parallel to this. She is believed by the Jainas to have the function of improving the origiation of the four-fold Jaina church.[2]

YOGINIS

In several Jaina MSS., I have noticed the names of the Yoginis and their number is mentioned to be sixtyfour. Some of the names may be mentioned here: Mahayogini, Siddha Yogini, Yugesvari, Pretaksi, Dakini, Kali, Kalaratri, Nisacari, Klimkari, Battali, Bhutadamari, Kumarika, Candika, Varahi, Kamkali, Bhuvanesvari, ...

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1. शान्ति देवतां धवलवर्णां कमलासनां चतुर्भुजां वरदाक्षसूत्रयुक्त दक्षिणकरां कुण्डिका कमण्डलुसमन्वित. वामकरां । Nirvanakalika.

2. श्रीचतुर्विधसंघस्य शासनोन्नतिकारिणी । शिवशान्तिकरी भूयात् श्रीमती शान्ति देवता ॥ Pratisthakalap.a

Kundali, Laksmi, Karali, Visati, and so on.[1] Another MS. gives a list of names with some alterations. They are Divyayogi, Mahayogi, Siddhiyogi, Ganeswari, pretaksi, Dakini, Kali, Kalaratri, Nisacari, Hrimka ri, Siddhi, Vaitala, Klimkari, Butadamari, Urddhakesi, Mahakali, Susakamgi, Narabhojini, Pha kari, Virabhadramsi, Dhumraksi, Kalahapriya, Rajasi, Ghoraraktasi, Birupaksi, Bhayamkari, Bairi, Kaumarika, Candi, Kankali, Bhubanesvari Kundala, Jalaki(?) Laksmi, Yamduti, Karatapani, Kosali-bhaksani, Yaksa Kavmari, Yantra-vahini, Visala, Kamaki, Yaksini, Pretabhaksini, Dhurjati, Kimkari, Kaplal Visamsluii.[2] The list, though long and sometimes, obscure, does not exhaust the number of sisty four. Some of the names of Yoginis but majority of them are quite original to Jainism. How the cult of the Tantrik Yoginis originated among the vegetarian Jainas is unknown? The Yoginis areknown as attendants on Siva or Parvati. But in the case of Jainism, we may suppose, as seen before that they are subordiantes to Ksetrapala, the chief of the Bhairavas.

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1. चतुबष्टीयोगिंनीनाम्नमानि ।

MSS. from the Ramghat Jain Library)

2. चतुषष्टि योगिनी ।

(MSS. No. 396., Hamsa Vijaya collection,
Jaina Mandir, Baroda).

CHAPTER - VII.

THE ASANAS AND MUDRAS.

Among all great religions of India, certain symbolic positions of hands and legs form prominent parts of poses in spiritual contemplation. They are believed to be aids to mental concentration. The Hatha Yoga or the primary culture of the body combined with will-force has as its subject these Mudras and Asanas in a general sense. It is well-known that the Indian Yogis practise the various Asanas to gain some control of the body, proceeding as they do, towards the Raja Yoga or Higher mental culture. The Jaina Tirthamkaras were also essentially Yogis on one hand and teachers of religion on the other. Hence, the explanation of the Yogic Asanas and Mudra, as found in the sculptures of the Jainas, their followers and attendants, In this respect, however, the Jaina Iconography presents some novel features. For some of the Asanas, for example, the Kayotsarga, are distinctly of Jaina origin.

Five kinds of Asanas may be differentiated. These are the Paryanka, Ardhaparyanka, Vaira, Khadgasana and Vira.[1] They are also, known as Moksasana ....

---

[1] Vide the text.

~~पर्यङ्क~~ पर्यङ्कं मर्द्धपर्यङ्कं वज्रं वीरासनं तथा ।
सुखारविन्दपूर्वं च कायोत_सर्गश्चसम्मत:॥

Knanarnave (Nirnayasagar Press) p. 278.

or the postures assumed by a Jina at the time of the salvation or on the way to attaining it. There is, further, another Asana called the Bandhurasana, which has been defined as the easy posutre the assumption of which , makes the mind motionless.[1] Now, let us describe the Asanas individually.

PARAYAMKASANA OR SAMPRAYAMKASANA.

Glossed as Padmasana, which , in the Jaina Yogic texts, is described as a posture in which the Jaina or any devotees squats on a seat with legs folded, the right leg being on the left thigh and the left leg on the right thigh, while the eyes are fixed upon the tip of the nose. The position of the arms varies.[2.]

There is a religious prescription to the effect that the image of Mahavira, Rsabhanatha and Neminatha should be constructed in this posture or Asana.[3] The extant sculptures of the Tirthamkaras mentioned do not always support the injunction.[4]

While the Prayamkasana is sitting on the hams......

---

1. येन येन सुखासीना कि दध्युर्निश्चलं मनः ।
   तत्र देव विधेयं स्यान्मुनिभिर्वन्धुरासनम् ॥ Ibid. p. 278.

2. Cf. The Antagada-Dasao (Oriental Translation Fund)p.59, foot note .

3. For an illustration of this posture refer to the image of Rsabhanatha, from Meheth, Dist. Gonda,

4. The injunction runs like this - वीरः, ऋषभः, नेमिः एतेषा जिनानां पर्यङ्कासनं। शेषजिनानामुत्सर्ग आसनं । Sattvasaroddhara. 151 dvara.

ARDDHAPARYANKASANA.

the Arddhaparyamkasana is half sitting on hams. In the latter posture, one leg hangs angularly, the other remains FOLDED. The same Asana is also called Parvamkasana mana, which has been defined as the position in which the Yogi lessons the weight of his body by one-third.[1] This posture is not common to the images of the Jinas. We get, however, instances of this in the case of the Yaksas and Yaksinis. The figures of Cakresvari from Gandhawal in Gwalior State and Nirvani Yaksini explored by me are represented in this posture.

KHADGASANA

The standing posture with feet at a distance of about two inches from each other, the hands resting naturally by the sides, but not so as to touch the body.[2] All the standing Jina figures are represented in this posture.[3] It is, however, enjoined that the figures of ......

---

1. पर्यङ्कासनमानन्तु स्वदेहमानात् तृतीयभागेनं यदाक्रोति तदापर्यङ्काऽऽसनमान. भवतीति
Ibid.

Cf. उर्द्धतस्तस्यमानार्द्धं युत् सेधं परिकल्पयेत् | पर्यङ्कमपितावन्नं तीर्यं (?)
Pratisthasaroddhara. (MSS. Jaina S. Library Arrah)

2. .... पर्यङ्कमपितावस्तु तिर्यगायाम संस्थितं । बाहुयग्मान्तरं देशे ह्रासयेत चतुरङ्गुलं । प्रकोष्ठोक्कुर्परं यावद्व्यङ्गुलं वर्द्धयेत् सदाकायोत्सर्ग- स्थितेतरांगामितंबुधैः/
Vasunandis Vastusara. & Pratistha Samgrahd
(MSS. 08 Jnana-Mandira Baroda).

3. See for illustration, the fig. 8 Chandraprabha, Devagarh Fort.

Ajitanatha, Sambhavanatha and Abhinandana should be especially sculptured in the Khadgasana.

VAJRASANA

Whereas Asanas refer to particular mystic positions of legs, the Mudras relate to positions of hands as well as feet. In the Jaina pantheon, the Tirthamkaras have not many Mudras in their representations but their attendants, viz. the Yaksa and Yaksinis assume different Mudras in their hands analogue to those, generally met with in the Hindu and Buddhist images. We find mentioned in the Jaina literature quite a number of Mudras with their descriptions, some of which, it is not possible to trace, in the actual sculptures. Consequently , we would described below, those which we find in actual sculptures and also those, which though not seen already , are very likely to be found in figures of future discovery.

JINA -MUDRA

The position, so called, when the ascetic stands in Kayotsarga keeping the feet four fingers breadth between the heels.[1] Kayotsarga literally means 'letting loose the body.'

The position of sitting in which the palms of the hands in the form of lotus-buds should be laid upon ....

---

[1] चत्तारि अंगुलाइं पुरओ उणाइजत्थ परिच्छमओं ।
पायाणं उस्संगो, एसा पुण होइ जिन मुद्दा ॥ Panca. 3 Viva.

Yoga- Mudra one another beside the belly.[1]

Same as Varada-Mudra ---- ('giving a boon'). The posture, in which one sits at ease and keeps one's hands opening outwards[2]. Many of the figures of the Yaksinis and Vidyadevis already described bear this Mudra.

VIRA MUDRA.

Cf. चतुरङ्गलमग्रतः पादयोरन्तरं किञ्चरापूनंच पृष्ठतः कृत्वा समकायोत्सर्गेण जिनमुद्रा ।
Acaradinkara.

[1] अणोणांतरि अगुलिकोसाकारेहिं दोहि हत्थेहिं ।
पट्ठोवरि कोप्परयं ढिएहिं तह जोगमुद्दत्ति ॥
Panca. Viva.

[2] सुखासनस्थस्य वरदाकारौहस्तौवीरमुद्रासर्वरक्षाकरी Acaradinakara.

APPENDIX A.

NOTES ON JAINA SYMBOLS AND TECHNICAL TERMS.

AṢTAMANGALIKA	— to wit, a SVASTIKA, Srivatsa, Nandya-varta Vardhamanka, state-seat, pitcher, fish and a mirror.
AYAGAPATA	or tablet of homage. It is an ornamental slab bearing the representation of a Jina or of some other object of worship and the term may be appropirately rendered by 'tablet of homage or of worship', Since such slabs were put up in temples as the numerous inscriptions on them say 'for the worship of the Arhats'.
AVASYAKAS	are singing hymns to the 24 Jinas Stavana, Vandana, Pratikramana, Kayotsarga.
DHARMACHAKRA	(wheel of law) —It seems to have been borrowed from Buddhism to indicate the preaching of the Dharma in connection with the Tirthamkaras.
DUNDHUBHI	The Heavenly Dundhubhis consist of five musical instruments. These are the Pancamahasabda viz. (1) Sringa, the horn, (2) Tammata, the drum. (3) Samkha, the conchshell. (4) Bheri, the trumpet. (5) Jaya-ghat, the cymbol.

	(Cf. Prof. Bhandarkar's " Jaina Iconography" Ind. Ant., 1911, June)
HARA	is a combination of 18 strings of Jewels (The anta gada-Daso and Anuttarovavaiya-Dasao. Oriental Translation Fund, p. 21).
Nandyavarta	It is defined as a Svastika with nine corners. It is a peculiar geometrical pattern (see colebrooke's Mis. Essays, Ed by Cowell Vol. II p. 190)[1]
PALAMVA	' Pendant jewels'. Some commentators explain it as 'long', applied to silks.
SAMAYIKA-PATHA	The hymns which the Jainas recite in the beginning of their mediation.
Samavasarana.	It is believed that the Tirthamkaras rise upto 5000 man's height and Indra construct the famons Samavasarana consisting of 12 Sabhas. (Cf.Prof.Bhandarkar's note on the subject. Ind. Ant. 1011 June)
SRIVATSA	a diagram resembling a flower of four petals arranged at right angles one to another or a curl of hair.
SVASTIKA	'A mystical cross which is believed to bring good fortune to the wearer there of and which recembles a Greek cross with ends turned in at

---

[1] Cf. A sort of building in the form of a quadrangle without a Western gate -- Apte's dictionary.

right angles. This symbol is probably very ancient, as it was one of the chief. Marks on the feet of Buddha. Prof. Burnouf (see Schliemann's Troy p. 103) holds that it is intended to denote the invention of the fire drill. The Svastika has been observed on greek pottery of antiquity on innumerable ornaments in the catacombs of Rome, on ancient personal ornaments in Scandinavia; on ancient urns and weapons in Britain; in devices in Japan and Britain; on coffins in China and on Church bells in England'[1].

APPENDIX B.

5 Sevidu = 1 Alakku

2 Alakku = 1 Ulakku

2 Ulakku = 1 Uri

2 Uri = 1 Nali or Padi

8 Nali or Padi = 1 Kuruni or Marakkal

2 Kuruni = 1 Padakku.

2 Padakku = 1 Tuni.

3 Tuni = 1 Kalam

= 3 Maunds.

SII., II, p. 49, note 5.

1 Veli = 6¾ Acres.

ANCIENT INDIA (IYENGAR), PP. 182-3.

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[1] Anderson, catalogue Part II p. 197, for an interesting article on this subject, see Ind. Ant. Vol. VII. p. 176, also Thomas, Ind. Ant. Vol. IX, p.65 Beal Ibid, p. 67

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